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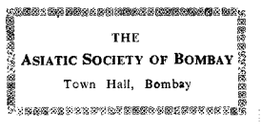

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INTRODUCTION.

THE ANTIQUITIES of the Spanish Arabs have, for many ages, continued unheeded or unknown. The annals of past centuries scarcely deign to mention them: and the descriptions of modern pens but imperfectly supply the place of the pencil. Accurate delineations, so essential to render them intelligible, might have been expected from the enlightened natives of the Peninsula, whose artists and antiquarians have vied with the most celebrated of other countries. The task, however, was supinely deferred, or feebly attempted, while prejudice, the sad inheritance of nations, was actively employed in demolishing the works of infidels, whom it was accounted both pious and popular to deride.

The suffrages of the discerning few, and especially of Bayer and Casiri, at length contributed to remove, or at least to mitigate, this prejudice, and to arrest the progress of destruction. In consequence of the representations made by these profoundly learned and virtuous men, the Royal Academy of St. Ferdinand was commissioned by the Spanish Government to send two architects under the direction of a Captain of Engineers, with instructions to make drawings of the Palace of Alhamrā, and of the Mosque of Cordova. After a lapse of several years, the joint labours of the three Academicians were published at Madrid, in the year 1780, in a folio volume intituled, ANTIGUEDADAS ARABES DE ESPAÑA; containing about sixteen plates of Arabic designs, together with a few pages of letter-press. Some of the inscriptions in this publication were translated by the accurate Casiri. Such was the greatest progress made, to the end of the eighteenth century, in exploring the antiquities of the polished and enlightened people, who occupied the Peninsula, during a period of nearly eight hundred years.

The interesting but imperfect descriptions of the remains of Arabian Art, exhibited in the volumes of some modern travellers, as existing in the once renowned Mohammedan cities of Granada, Cordova, and Seville, excited in the author an ardent desire to visit them. He accordingly embarked for Spain, and arrived at Cadiz early in May, in the year 1802; whence he proceeded to Granada, through lower Andalusia.* The Governor of the Alhamrā, desirous that the knowledge of its splendid architectural remains should be accurately transmitted to posterity, obligingly facilitated the author's access to that royal palace, at all hours of the day; while he was employed in the agreeable task of measuring and delineating its interior works. Equal facilities were offered at Cordova, the remains of whose celebrated Mosque and Bridge are delineated in the former part of the present volume. Seven years were unremittingly devoted to these delightful pursuits; and since the author's return to England in 1809, nearly seven years more have been wholly given to preparing for publication the present work.

The admirers of the Arts are here presented with the result of fourteen years continued labour, executed at an expense of many thousand pounds;—in the hope that, by the union of the graphic art with the descriptions of the engravings annexed, such facilities will be afforded, as shall enable the reader to form an accurate estimate of the very high state of excellence, to which the Spanish Arabs attained in the Fine Arts, while the rest of Europe was overwhelmed with ignorance and barbarism.

* In justice to the memory of an eminent and noble patron of the Arts, the late Earl of Bristol, the author with pleasure records, that his Lordship had it in contemplation to send two Roman artists to Granada, to make designs of the Palace of Alhamrā, and to publish them at his own expense. The Earl of Bristol relinquished the idea, only on being informed by the letter of a friend who was visiting that city, that the author had anticipated his munificent intention.

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THE

ARABIAN ANTIQUITIES OF SPAIN.

by Murphy, J.C. Lond. 181

PART I.

A DESCRIPTION OF ANTIQUITIES AT CORDOVA.

PLATE I.

PLAN OF THE MOSQUE OF CORDOVA, IN ITS ORIGINAL STATE.

THIS noble specimen of Arabian Architecture was begun by Abdurrahmān I. and finished by his son and successor, Hishām; subsequent khalifs of Cordova enlarged the building as often as the increase of population required, until it assumed the general form in which it now appears.* The mosque is of a quadrangular form, six hundred and twenty feet in length from north to south, and four hundred and forty feet in breadth from east to west; it was originally surrounded by four streets, which were designed to prevent any other building from coming in contact with it. Of the twenty-one doors, which it is said to have originally had, five only are now remaining; they were all covered with brass plates of most delicate workmanship.

Of the six hundred and twenty feet, which compose the length of the mosque, two hundred and ten were appropriated on the north side, to the formation of a court, communicating by means of a gate of modern erection, and known by the appellation of the *Gate of Pardon*. Nineteen aisles, each of about three hundred and fifty feet in length, by fourteen feet in breadth, run parallel from north to south through the interior of the edifice; and a similar number, not quite so broad, extends from east to west. These aisles are formed by an immense number of columns, the arrangement of which produces a most striking effect, that must have been still more magnificent, before the building underwent any alterations.

Explanation of the References in the Plan.

A. The *Maksūra*, or sanctuary, that is, the principal apartment in which the Korān was deposited. At present it is a chapel belonging to the Conde de Oropesa, and is usually called the *Zancarron*.

B. The place where the pulpit stood, from which the Mufti explained the law to the Moslems. The pulpit itself, during the time when the mosque was in all its splendour, was composed of ebony, sandal, aloes, and other most precious woods.

C. The lodgings of the priests, and other attendants belonging to the mosque. They are now converted into chapels.

D. The *Mikrāb*, or chancel, which was entered only by the Imāms or priests, and other persons engaged in the sacred office.

E. The part which separated the great men from the rest of the people.

F. Four columns, in the centre of which the Khalifs took their seats.

G. The place appropriated to the people.

H. Additions subsequently made to the edifice.

I. Doorways or entrances, originally twenty-one in number, according to some Arabian authors; though others assert that there were not more than nine. All the doors, however, were covered with the choicest Andalusian brass, in the richest profusion.

J. The space allotted for the performance of ablutions, previously to entering the mosque.

K. The Portico, where the Arabians left their *babouches*, or slippers, when they entered the mosque.

L. The Garden of the mosque.

M. Fountains.

N. Cisterns or reservoirs of water.

The faint line, which goes round the whole plan, exhibits its outer wall or boundary,—a low and massive structure, crowned with crenated battlements.

* For an historical account of the Mosque at Cordova, the reader is referred to the "History of the Mahometan Empire in Spain," Part I. Chap. V. Sect. I. pp. 175—183; where it is described from the narratives of contemporary Arabian writers, who had seen it in all its splendour.

PLATE II.

PLAN OF THE MOSQUE OF CORDOVA IN ITS PRESENT STATE.

AFTER the conquest of Cordova in 1236, St. Ferdinand converted this mosque into a cathedral; and it preserved its ancient plan until the time of the Emperor Charles V. In the year 1528, the Spaniards began to disfigure its symmetry by modern erections, which continued to be made in succeeding reigns, in order to convert it more effectually into a temple for celebrating the solemn rites of the Christian religion; by which injudicious scheme both the Moorish and Christian architectures are deprived of every thing like unity of design. In vain have remonstrances been repeatedly made at different times, by the lovers of the arts, nay, even by royalty itself, against these misplaced and tasteless alterations. Regardless of these representations, the Chapter of the cathedral have, to the present time, persisted in retrenching from the details of the interior, or in adding others executed in a totally different style. Of this description is the choir, erected in the centre of the whole

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edifice; and which, as Mr. Swinburne has justly remarked, were it in any other church, would deserve great praise for the Gothic grandeur of the plan, the loftiness of its dome, the exquisite carving of the stalls, and the elegance and high finishing of the arches and ornaments. But, placed as it is in the middle of the Arabian structure, it destroys all unity of design; darkens the rest; and renders confused every idea of the original general effect of the building.

Many are the chapels, erected in various parts between the pillars; which indeed form so many distinct churches in the midst of the old cathedral, interrupt the enfilade, and block up the passage. In one place, columns have been removed, in order to adorn these same chapels: in another, we are credibly informed, pieces of the beautiful timber-work, that supports the roof, have been taken away for the purpose of making musical instruments, especially guitars, for which use this kind of wood has been recommended, as being peculiarly proper!!! It may readily be conceived, how such vile spoliations as these, repeated too for successive centuries, must have altered the original simplicity of the mosque; yet, notwithstanding all these impediments, the spectator cannot fail to be struck with admiration, on beholding the interior of this magnificent structure, in which the oriental style is every where the prevailing characteristic. No coup-d'œil, it has justly been remarked, can be more extraordinary than that taken in by the eye, when placed in such parts of the church as afford a clear view down the aisles at right angles, uninterrupted by chapels and modern erections. Equally wonderful is the appearance, when the spectator looks from the points, which present to him all the rows of columns and arches in an oblique line.

As the preceding Plate exhibited a view of the mosque, such as it was planned by Abdurrahmān I., who was fortunate enough to meet with an architect capable of carrying his sublime ideas into execution, it may not be displeasing to the lovers of the Arts, to have another plan of the same edifice, in which its various additions and alterations are delineated.

Explanation of the References to Plate II.

A. The Dean's gate.
B. Another gate.
C. The Hall of Ecclesiastical Audience.
D. The Gate of Pardon.
E. The Inspector's chamber.
FF. Bureaus or desks, belonging to the Chapter.
G. The Gate of the great drain.
H. The Hall of Tithes.
I. The Gate of the round grate.
K. St. Catherine's gate.
L. Outer line of the chapels.
M. A spacious passage.
N. Outer line of the old building.
O. The Tower of the mosque, which contained the Zancarron, or sanctuary of the Korān.
PPP. The Garden of the Mezquita or mosque, of which a partial view is given in Plate IV.
QQ. The body of the Cathedral, where divine service is publicly performed.

The subjoined figures refer to the other parts of the edifice, including the Chapels:

1. The Chapel of Christ in an agony.
2. The Chapel of Saint Ambrose.
3. The Chapel of Saint Augustin
4. The Gate of Saint Stephen.
5. The Chapel of our Lady of the Snow (*Capilla de Nuestra Señora Nevada*).
6. The Chapel of Saint Simon and Saint Jude.
7. The Chapel of our Lady of the Conception.
8. The Chapel of Saint Antony, abbot.
9. The Chapel of the Holy Trinity.
10. The Chapel of Saint Acacius
11. The Door of Saint Michael.
12. The *condemned* Door.
13. The Chapel of Saint Lawrence
14. Door belonging to the Bishop's palace.
15. The Chapel of Saint Ildefonso.
16. The Chapel of Saint Bartholomew.
17. The Chapel of Saint Philip and Saint James.
18. The Chapel of Saint Peter, usually called *del Zancarron*.
19. The Chapel of the Eucharist.
20. The Chapel of Cardinal Salazar, at present the Great Sacristy.
21. The Chapel of Santa Igñez.
22. The Chapel of Saint Antony.
23. The Sacristy *del Punto*.
24. The Chapel of the Incarnation.
25. The Chapel of Saint Clement, now used as a Chapter-house.
26. A parochial Chapel, with its Sacristy.
27. The Chapel of Saint Helena.
28. The Chapel of the Patron Saints, Accidus and Victor.
29. The Chapel of the Resurrection.
30. A parish door.
31. The Chapel of the Assumption.
32. The Chapel of the Nativity.
33. The *condemned* Door.
34. The Chapel of Saint Joseph.
35. The Chapel of the Conception.
36. The Bishop's Chapel.
37. The Chapel of the Annunciation.
38. A Door.
39. The Chapel of Saint Nicholas, bishop.
40. The Chapel of Baptism.
41. The Chapel of Saint John the Baptist.
42. The Chapel of the Conception.
43. Door *de los Juanes*.
44. The Chapel of Saint Anne.
45. The Chapel of Saint Antony of Padua.
46. The principal Parish door.
47. The Chapel of the Descent from the Cross.
48. The Chapel of Saint Ursula.
49. The Chapel founded by the Inca, Garcilasso de la Vega, whose remains are interred therein.
50. The Chapel of our Lady of the Rosary.
51. The Chapel of the Epiphany.
52. The Chapel of Saint Michael.
53. The Chapel of our Lady of Antigua.
54. The Chapel of the Magdalen.
55. The Chapel of Saint Stephen.
56. The Chapel of Saint Eulogius.
57. The Gate of Blessing.
58. The Altar of the Holy Guardian Angel.
59. The Altar of Saint Christopher.
60. The Altar of Saint Barbara.
61. * * * * * *
62. The Altar of the Holy Cross.
63. The Altar of Saint Philip and Saint James.
64. The Altar of Saint Mary.
65. The Altar of Saint Lucia.
66. The Altar of Christ *del Punto*.
67. The Altar of Saint Antony of Padua.
68. The Altar of the Incarnation.
69. The Altar of Saint Andrew.
70. The Altar of the Conception.

PLATE III.

ELEVATION OF THE MOSQUE AT CORDOVA.

Each of the four fronts of this beautiful edifice, exhibits low walls, remarkable for their solidity, all of which are crowned with crenated battlements. Each of these fronts, however,

differs from the other, by its height and ornaments. Our view presents a correct elevation of the building: the massive structure of the walls, and the crescent or horse-shoe form of the arch, which mark the first of the three periods into which the Moorish architecture is divided, are here seen to considerable advantage; while the solidity of the whole is relieved by the light appearance imparted by the battlements.

PLATE IV.

A VIEW IN THE GARDEN BELONGING TO THE MOSQUE AT CORDOVA.

The garden, attached to the mosque, occupies an inclosure of about two hundred and ten feet in front of the building,—nearly one-fourth of the entire space appropriated to it.

This garden is surrounded, on three sides, by a portico supported by seventy-two columns: and a refreshing coolness is constantly maintained here by the water of three fountains, with which the Moslems anciently performed their ablutions, as well as by the delightful shade afforded by a great number of cypress, palm, and orange trees. It is, in fact, a kind of garden in the air, raised over a vast cistern. Four or five feet of earth suffice for the support and growth of those beautiful trees; among which, there are numerous orange trees, from thirty-five to forty feet in height, and palm trees, sixty feet high. In the centre of this perpetual verdure, and in front of the mosque itself, which forms the fourth or northern face of the garden, stands a square tower, containing numerous windows, and terminated by a cupola or rotunda. It serves as a steeple. All the apertures in this kind of cloister are erected in the Roman style of architecture, and are ornamented with upwards of one hundred columns.

This garden is the most agreeable promenade of Cordova: its principal gate, termed the *Gate of Pardon*, is of modern construction.

PLATE V.

A GENERAL VIEW OF THE INTERIOR OF THE MOSQUE AT CORDOVA.

Nothing can be more striking than the view presented to the spectator, on his first entrance into this magnificent temple; which has, not inaptly, been compared to a forest of columns disposed in the form of a quincunx. The principal lines, or features, of its internal distribution, are formed by the thirty-eight aisles or naves, delineated in Plate I. and described in page 1.

An eye, accustomed to the lofty and imposing appearance of our splendid churches, views with surprise the humility of this mosque: for the height, from the floor to the ceiling, is only thirty-five feet. In the language of fiction, the former might be attributed to a race of giants, and the latter to a generation of pigmies: but the same principle of attention to the interior, regardless of the general external appearance, which marks the other Moorish structures, is here distinctly to be observed. While public utility has studiously been provided for, all that was costly and curious has been reserved for the interior: and the mind, upon examination and reflection, remains satisfied with the appearance of strength, convenience, and grand simplicity.

The columns at present are about eight hundred and fifty in number; and are formed of granite, porphyry, jasper, and other marbles, exhibiting an assemblage of various and brilliant colours. The whole, taken together, presents a scene so truly unique, that the visitor is at a loss, whether to admire most their number, or their richness: but, from the variety of styles prevailing in the different parts of which these columns are composed, it is evident that they originally belonged to different nations and ages. Many of them were taken from Roman edifices;* which being of various lengths, the Arabian architect supplied the want of a sufficient quantity of capitals and bases, by imitating those which were before his eyes.

The columns are all nearly of an equal length, being about nine feet between the base and the capital: the thickness of the shaft is pretty equal throughout, being about eighteen inches in diameter. The Capitals were, originally, of the Corinthian order, and were beautifully sculptured, as would appear by the few that are still entire; and such capitals, as were supplied by the Arabian architect, are for the most part imitations of the same order. From these capitals rise arches, which spring from one inter-columniation to another; and, from their crescent, or horse-shoe form, as well as the arabesques, inscriptions, and other embellishments, present an entirely Oriental character. Above the first arch is placed a second, considerably narrower, and connecting it with the square pillars that support the timber-work of the roof, which is not less curious in its execution than the other parts of the building. It was put together in the time of Abdurrahmān I., and subsists to this day unimpaired, though partially concealed by the plaster-work of the modern arches. The beams contain many thousands of cubit feet: the bottoms and sides of the cross-beams have been carved and painted of various colours, principally red, and with different figures; the rafters also are painted red. Such parts as retain the paint, are untouched by worms: the other parts, where the paint no longer remains, are so little affected that the decay of a thousand years is scarcely perceptible; and, what is rarely to be seen in an edifice of such antiquity, no cobwebs whatever are to be traced here. The wood employed for the timber-work, is that of the *alerce*, a species between the cedar and the pine (the *Pinus Larix* or White Larch, we believe), which is reputed to be incorruptible. The vicinity of Cordova formerly abounded with this kind of trees, a forest of which is said to have stood on the west bank of the Guadalquivir; though not the smallest vestige of it is now to be found. The timber

* Some of these were brought from the ruins of Carthage; and by one of those remarkable instances of mutability, which occur in the history of nations, vestiges of the colony founded by Dido are to be seen, in the nineteenth century, supporting an Arabian temple in Spain!

work of the roof is further covered with lead: and the whole has been executed with such precision and taste, that it may justly be pronounced a chef-d'œuvre of art, both with respect to the arrangement of its different parts, as well as to the extent and solidity of the whole.

On a slight inspection of Plate V. it may perhaps strike the observer, that the general effect would have been improved, and the perspective heightened, by the introduction of a little more light from above: but, had such a *correction* been made, our engraving would not have been a faithful representation of the solemn and majestic interior of the Mosque at Cordova. A "dim, religious light" is admitted into it, by the doors on the sides, and from several small cupolas above; which falls upon some parts of this immense edifice, while others are left in awful darkness. Individuals, walking through this forest of columns may, by an ardent imagination, not unaptly be compared to wandering spirits;—their persons may readily be distinguished, but their footsteps cannot be heard.

PLATE VI.

ELEVATION OF THE GATE OF THE SANCTUARY OF THE KORAN.

By the several alterations and additions, which were made at different times by the Spanish Arabs, they had divided the mosque into four parts, marked out by two lines of clustered pillars, crossing each other at right angles. Three of these portions were allotted to the common people and to the women: the fourth, which was in the south-east angle, was appropriated to the Imāms or priests and great men. In this last division was the great Kiblah or Sanctuary, better known by the appellation of the Zancarron, in which the Koran was deposited. Its door was in front of the great gate, at the end of the principal aisle: and the architecture and ornaments of this Sanctuary, as well as the throne of Almansur which faced it, are very different from those employed in the other parts of the edifice; all the skill and taste of the Moors appear to have been lavished on it, in the richest profusion.

Two rows of columns, about six feet in height, rise one above another, and support the screen before this Sanctuary. The columns are chiefly of verd antique, or red marble veined with white; the pilasters are of red or white marble; and the capitals are of white marble, gilt in many places. The arabesques and other ornaments of the timber-work of the roof, as well as those of the pilasters, are very fine, and bear a great resemblance to the sculptures in the Alhamrā at Granada.

The Gate of the Zancarron, of which our plate represents the elevation, is indeed an assemblage of beauties rarely to be equalled. As it very closely resembles the fine specimens of Arabian architecture to be seen in Upper Egypt, and is unquestionably in a different style from the rest of the Moorish architecture, it was probably executed in imitation of the palaces at Damascus and Baghdad: it certainly is the finest specimen, in the whole edifice, of the first of the three periods, into which the history of Arabian architecture is divided. This gate is of white marble delicately sculptured, and ornamented with numerous columns of precious marble. The arch itself is mosaic, with a blue ground, and the decorations superbly gilt; and its *intrados* are gold, red, blue, and green mosaics, of singular beauty. Unfortunately, the Arabic inscriptions are at present too much defaced, to be sufficiently legible for the purpose of being transcribed and translated: yet, from their imperfect remains we are justified in stating, that the Cufic characters were distinguished by equal taste and beauty. The two lines, which are at the top and on either side of the arch, are in mosaic on a blue ground with gold letters; and the single line, immediately over the arch, is also in mosaic, on a gold ground with blue letters. The contrast is exceedingly striking in its present comparatively decaying state, and the whole is truly superb: but, when illuminated, (especially on the last ten nights of the month Ramazan) by the massive silver chandelier, which hung down in its centre, the gorgeous beauty of the Zancarron must have surpassed every thing that we can possibly conceive of splendour or magnificence.

The interior of this Sanctuary is an octagon, only fifteen feet in diameter, into which the light is with difficulty admitted; its walls are covered with ornaments nearly similar to those above described: and the cupola is composed of a single block of marble, said to be eighteen feet in width; which, as Mr. Swinburne has justly remarked, is not only curious for its size and quality, but also for the ingenuity of the architect, by whom it was placed in such a perfect equilibrium, as to remain unshaken during the lapse of so many ages.

The Zancarron is at present a chapel, dedicated to Saint Peter, and formerly belonged to the Dukes of Alba: it contains the tombs of several grandees of that family, and is now the property of the Conde de Oropesa.

PLATE VII.

EXTERIOR ANGLE OF THE MOSQUE.

Each of the four fronts of this noble edifice presents walls of uncommon solidity, crowned with engrailed battlements, and supported by buttresses, which, at a distance, have the appearance of so many towers. Our plate gives a view of the exterior south-west angle of the mosque: the walls are covered with plaster of a greyish colour, which being decayed in some parts, the stone-work becomes apparent; the massive outside pier or buttress, is nine feet and a half in height from the ground to the bottom of the engrailed battlement.

Such is the general character of the building; but it is worthy of remark, that each front differs from the other as to its height and ornaments, in consequence of the Arabian architect being obliged to accommodate the structure to the

versatile taste of the Arabs, who were passionately fond of variety, and also to the inequalities of the soil; which are so great, that in order to reach the edifice, it becomes necessary to *ascend* thirty steps on the south side, and on the north side to *descend* fourteen steps. Between most of the projecting piers or buttresses, doors are placed, which are ornamented with fret-work in stucco, of equally delicate and durable workmanship; that has continued unimpaired, notwithstanding it has been exposed to the injuries of the weather for so many centuries. In some of these ornaments, the Arabs have combined with the stucco a kind of mosaic of baked earth, the introduction of which has contributed greatly to consolidate the whole of the fret-work.

These ornaments are further painted with various brilliant colours; which must have produced a very striking effect before any alterations were made in the edifice.

PLATE VIII.

A CUFIC INSCRIPTION IN THE PLACE APPROPRIATED TO THE PERFORMANCE OF ABLUTIONS, IN THE MOSQUE AT CORDOVA.

Translation of the first seven Lines of the Inscription.

" In the name of God, the Merciful, the Forgiving. O ye " who believe, when ye proceed to prayer, wash your faces, " and your hands up to the elbow, and touch your heads and " your feet unto the ancles: and if ye be unclean from sexual " intercourse, wash yourselves *all over*. But, if ye be sick or " on a journey, or any one of you should come from the " easing of nature, or if ye have touched women, and find no " water, perform the ceremony with good earth, and touch " your faces and your hands therewith. God willeth not to " impose any difficulty upon you: but he desireth to make " you pure, and to accomplish his grace upon you, to the " end that ye may be thankful."

Korān, Surāt (or chapter) V. Ayat (or verse) 7.

This part of the inscription, it will readily be perceived, refers to the performance of ablutions before prayer; which constitute one of the four fundamental points of religious practice required by Mohammed. A particular account of them may be seen in the " Preliminary Discourse," prefixed to Mr. Sale's translation of the Korān, pp. 104-106, (4to edition). The characters in this plate present a fine specimen of the Cufic letters without the diacritic points, which were chiefly used for inscriptions on stone. The translations of the inscription in this and the following plate, were executed by Professor Shakespear, of the Hon. East India Company's College, at Croydon.

Translation of the eighth, ninth, tenth, eleventh, twelfth, and thirteenth Lines.

" In the name of God, the Merciful, the Forgiving. Attend " carefully to the times of prayer, and to the medial prayer; " and stand up to God, supplicating. The Imām Almustansir " Billah Abdullah Alhakam, Commander of the Faithful, " whom God prosper after (imparting*) the divine aid, com- " manded, in respect to what he thought deficient in this " sanctuary, to clothe it with marble; which he caused to " be introduced with the introduction of (pious works and) " excellent water. This he executed by the hands of his " minister and Hajib, Jaafar, son of Abdurrahmān, with " whom may God be pleased, and under the inspection of " Muhammad son of - - - - -,† and Ahmad son of Nasr, and " Khalad son of Hashim, commander of the guards, and " Mutref son of Abdurrahmān, the secretary his domestic, in " the month Dhu-l-Hijja of the year three hundred and fifty- " four." (A. D. 965). " He, that directeth his face to God " and doeth good, hath taken hold of the firm handle. To " God is the event (or success) of things."

Of the additional works executed in the mosque by order of Alhakam and referred to in this and the following plate, some account is given in the " History of the Mahometan Empire in Spain," pp. 181-183. The three first lines of this part of the inscription are taken from the Korān, Surat xi. Ayat 115. The concluding sentence is also taken from the same book, Surāt xxxi. Ayat 22.

Translation of the last four Lines.

" In the name of God, the Merciful, the Forgiving. O ye " who believe, fear God in the truth of his fear, and ye shall " not die unless (or till) ye are Moslems (that is, in safety). " And take hold of the bond of God (his religion) altogether; " and separate not yourselves (from it). And remember the " grace of God upon you: when ye were foes, then he caused " friendship between your hearts, and ye became brethren " through his favour; and ye were on the brink of the pit " of fire, when he delivered you from it. In this manner God " manifesteth unto you his signs (or miracles or verses of the " Korān), that ye may be guided to righteousness."

Korān, Surāt iii. Ayat 102-103.

PLATE VIII. No. 2.

A CUFIC INSCRIPTION ON THE ADDITIONS MADE TO THE MOSQUE BY ORDER OF THE KHALIF ALHAKAM.

The three upper lines of this inscription are on the right hand of the arch; and the three lower lines are on the left hand of the arch.

Translation of both parts of the Inscription.

" In the name of God, the Merciful, the Forgiving. Praise " be to God, who hath directed us by the (divine) guidance: " for we could not have been guided in the right way unless " he had guided us. Certainly the messengers of our Lord " came with the truth.

" The Imām Almustansir Billah Abdullah Alhakam,

* The words included in the parenthesis in this part of the inscription, are doubtful.

† The proper name of this person is wanting, the translator not being able to ascertain it from the Cufic characters.

"Commander of the Faithful, whom God prosper, commanded his minister and chamberlain, Jaafar, the son of "Abdurrahmān, with whom may God be pleased, to found "these two wings* among what (other structures) he raised "in piety towards God, and for (the divine) favour. And "this was completed in the month Dhu-l-Hijja, in the year "three hundred and fifty-four" (A. D. 965).

The former part of this inscription is taken from the Koran, Surāt vii. Ayat 44; in which Mohammed is announcing the judgments, which God will inflict on the infidels, and the rewards and blessings of Paradise, which he will bestow on the faithful. See Sale's Korān, pp. 120, 121.

PLATE IX.

THE BRIDGE OF CORDOVA.

TRADITION relates, that there formerly was a bridge over the Guadalquivir, erected on the site of the present structure, about two hundred years before the arrival of the Moors in Spain: but, this edifice being greatly decayed, the Arabs built the bridge delineated in our engraving, during the viceroyship of Assamh, A. H. 101—A. D. 720 or 721. This noble structure is four hundred paces, or one thousand feet, in length, at two feet six inches each pace; its breadth is twenty-two feet eight inches within the parapet. The passage over the bridge is a straight line, from one end to the other; the arches are sixteen in number; and the buttresses of the piers are much stronger and better adapted for similar purposes, than the modern tri-lateral cut-waters. Nearly eleven centuries have these buttresses withstood the rapid floods of the Guadalquivir, without sustaining any material injury.

In the river are erected several mills, the horizontal wheels of which are worked by the stream. One of them, of Arabian construction, was visited by the author, who observed three pair of mill-stones grinding corn. The terraced roof of the building is supported by crescent arches; and the whole is strongly cemented, and well calculated to resist the pressure of the current.

* Literally, shoulders. It is by no means clear, what sort of building is actually intended.

END OF THE DESCRIPTION OF THE ANTIQUITIES AT CORDOVA.

PART II.

A DESCRIPTION OF THE ALHAMRĀ AT GRANADA.

THE Engraving, which is introductory to the description of the Alhamrā, exhibits a combination of Arabian ornaments, selected from various parts of that celebrated palace.

In the centre of this plate, round the circle, is the motto, which so frequently occurs in the edifice,—"*Wa lā ghālib illā-llāh*," that is, "*There is no Conqueror but God.*"

In the left hand corner, at the bottom of the plate, is the obverse of a fine gold coin, exactly of the size represented, which was struck by order of Mūhammad Abū Abdillāh Ebn Yusuf, surnamed Alghālib Billāh, a celebrated king of Granada: the coin in question is preserved in the Museum of the King of Spain. Within the square is an Arabic inscription, of which the following is a translation: "*In the name of God, the Merciful, the Forgiving. The Blessing of God on Mūhammad and his family.—There is no Conqueror but God.*" On the segments of the circle round this square, we read: "*Your God is one God. There is no God but He,—the Merciful, the Forgiving.*"

In the right hand corner, is the reverse of the same coin, containing the following sentences: within the square: "*There is no God but God. Mūhammad is the messenger of God. Almahady, Prince of the people of Granada.*" On the segments of the circle round the square: "*The Commander of the Faithful, Alghālib Billāh Mūhammad, Son of Yusuf, Son of Nāsr, whom God prosper.*"

The central line, at the bottom of the engraving, has the following inscription:—"*Glory to our Lord Abū Abdillāh. Glory to our Lord the Sultān.*"

PLATE X.

THE ROYAL PALACE AND FORTRESS OF ALHAMRĀ, AT GRANADA.

ON looking from the royal villa or pleasure-house of Al Generalife, which is delineated in the latter part of this work,* the spectator beholds the side of the palace of Alhamrā, that commands the quarter of the city, called the Albayzin. The massive towers are connected by solid walls, constructed upon the system of fortifications which generally prevailed in the middle ages. These walls and towers follow all the turnings and windings of the mountain; and, previously to the invention of gunpowder and artillery, this fortress must have been almost impregnable. The situation of this edifice is the most delightful and commanding, that can well be conceived. Wherever the spectator may turn his eyes, it is impossible for him not to be struck with admiration at the picturesque beauty and fertility of the surrounding country. On the north and west, as far as the eye can reach, a lovely plain presents itself, which is covered with an immense number of trees laden with fruits or blossoms, while on the south it is bounded by mountains; whose lofty summits are crowned with perpetual snows, whence issue the springs and streams that diffuse both health and coolness through the city of Granada.

The Alhamrā, usually, but erroneously, denominated the Alhambra, is a vast pile of building, about two thousand three hundred English feet in length; and its breadth, which is the same throughout, is about six hundred feet. It was erected by Mūhammad Abū Abdillāh, surnamed Alghālib Billāh; who superintended the edifice himself, and, when it was completed, made it the royal residence.

For a minute account of this palace, with architectural observations on the disposition of its several parts, the reader is referred to the "History of the Mahometan Empire in Spain," Part I. Chapter V. Sect. II. pp. 193–198.

* See it described infra Plates LXXXIX. to XCV.

PLATE XI.

A GENERAL PLAN OF THE FORTRESS OF THE ALHAMRĀ.

Explanation of the Figures of Reference.

1. The *Puerta del Justicia*, or Gate of Judgment, now the principal entrance to the Fortress.
2. The gate, called *Puerta del Vino*, or the Wine Gate.
3. Towers.
4. Armoury.
5. Watch Tower (*Torre de la Velha.*)
6. A Battery.
7. Towers.
8. Place of the Great Subterraneous Cisterns (*Plaza de los Algibes*).
9. Remains of the Arabian Palace.
10. Palace of the Emperor Charles V.

This grand pile of building, commenced for the Emperor Charles V. was never finished in consequence of his frequent absences from Spain, occasioned by the

almost perpetual wars in which he was engaged. The spot chosen for its site commands a most beautiful view of the city of Granada, as well as its surrounding Vega or Plain. As a specimen of Spanish architecture, it reflects the highest credit on the artist, Alonzo or Alphonso Berrugueti, who began to execute it in the year 1526. It is every way adapted to the climate; and its interior, which is of a circular form, unites convenience and splendour. In any other situation but this, the palace of Charles V. would justly excite admiration: but here it is misplaced, and produces only disgust, especially when it is recollected that its expense was defrayed by part of the money obtained under a false pretence from the unhappy Moors. That oppressed people had presented the Emperor with 80,000 ducats (according to Pedraza, but M. Peyron says 1,600,000 ducats), as a boon for not depriving them of the Arabic language. The artful monarch received their money, and deluded them with promises that were never fulfilled, and which did not even put a stop to the infamous system of persecuting and ransoming them, under the insidious pretence of effecting their conversion.

11. Parish Church.
12. Castles, Towers, &c.
13. Towers, flanking the walls of the Fortress.
14. Aqueduct connected with the Generalife.
15. Reservoir Tower.
16. Remains of an ancient dwelling.
17. *Puerta de los siete suelos,* or Gate of the Tower of Seven Stages.

    This tower is said to descend seven stories under ground: no person, however, has been able to penetrate lower than the fourth story. Divers marvellous tales are related concerning this tower, in which the Moorish sovereigns are said, for a long time, to have deposited their treasures. Here, according to the vulgar fables, is heard the din of arms, and of soldiers ready to massacre all who have the temerity to present themselves. These soldiers are stationed here to guard immense treasures; and in the discharge of this duty they are assisted by three terrific monsters, the most formidable of which is a horse without a head!!!

18. Prison Tower.
19. Remains of a Building, called the Mufti's Palace.
20. The Royal Villa of Al Generalife, or Generaliffe.
21. Remains of a Castle called *la Silla del Moro.*
22. An Arabian Cistern called *Baño de las Damas,* or the Ladies' Bath.
23. Coach Entrance to the Generalife.
24. Ruins of a Fortress.
25. Castles and Towers—*Torres Vermejas.*
26. Remains of a Fortress,
27. The River Darro or Dauro.
28. Part of the City of Granada.

The reader is requested to observe, that all the strongly shaded parts, in this plate, represent ancient works.

PLATE XII.

A GROUND PLAN OF THE ROYAL PALACE OF ALHAMRĀ.

THE preceding plate exhibits a general plan of the Alhamrā, including all the various modern additions: in the present engraving we offer a ground plan of this celebrated edifice, by inspecting which, the form of its different apartments may be the more readily discerned, and the sites of those in particular may be ascertained, of which we have given views.

Explanation of the Letters of Reference.

A. A. A. A. The Palace of the Moorish Sovereigns, according to its original plan.
B. B. B. B. B. B. A Fragment; which, being connected with the buildings that still continue entire, has enabled the author to ascertain the original plan of the Alhamrā.
C. C. C. C. C. Modern erections added by the Catholic kings of Spain.
D. D. D. D. D. D. D. Horizontal Projection of the Palace of Charles V. which is described in Plate XI. fig. 10.

Explanation of the Figures in Plate XII.

1. The Outside of the Palace.
2. The Hall of Judgment,—probably so called from the Moorish Kings having sat there to hear and determine the causes brought before them.
3. Court of the Great Bath.
4. 4. A Parterre, on each side the great *Pateo del Agua,* A.
5. 5. Pavement on each side of the Parterre.
6. Entrance to the Baths.
7. Roof of Hot Baths.
8. 8. 8. 8. 8. 8. 8. 8. Roof of Baths and Apartments belonging thereto.
9. Point whence our View of the Court of the Lions was taken.
10. The Fountain of Lions.
11. The Hall of the Abencerrages.
12. *Sala de dos Hermanas,* or Hall of the Two Sisters.
13. The Tower of Comares or Comaresch,

    which is one hundred and forty-two feet in height. It is said to have derived this appellation either from the Moorish architect by whom it was erected, or from the workmen employed coming from a place called Comares, or, according to Pedraza, from its superbly executed ornaments, by the Moors and Persians termed *Comaragia.** It is the loftiest and most magnificent tower in the Alhamrā: in form, it is a parallelogram: the roof is circular, and the cupola in its centre is most beautifully stuccoed, in imitation of mother of pearl. The Spaniards indeed assert, and believe it to be mother of pearl. The various apartments in this tower are profusely decorated with ornaments and inscriptions, the most beautiful of which are given in Plates LXVI. to LXXI. and LXXXV. *infra.* The poems, whence these inscriptions are taken, are given at length in "The History of the Mahometan Empire in Spain," Appendix, Nos. 3—14.

14. The point, whence our Perspective View of the Hall of Audience, or of the Ambassadors, was taken: for which see Plate XL. *infra.*

PLATE XIII.

THE PRINCIPAL ENTRANCE TO THE ALHAMRĀ.

THIS plate exhibits to considerable advantage the massive architecture of the Alhamrā: the principal approach to it is through the narrow *Calle de los Gomeles,* or Street of Gomeles, so called from the ancient and powerful Moorish family of that name. From this street, which has retained its original form, after passing through a gate into the outward inclosure of the Alhamrā, the road ascends by a winding path through a wood of lofty elms, intermixed with other handsome trees. Wild neglected walks intersect the ascent in various directions; and streams of water, gushing on every side from the moss-covered rocks, frequently spread over the whole road. Near the summit of the hill, is a large and formerly handsome fountain erected by the Emperor Charles V. It is now in a state of very considerable decay, and, like the rest of this magnificent edifice, exhibits a monument of departed splendour. All is verdant, and most beautifully picturesque on this delicious spot.

PLATE XIV.

THE GATE OF JUDGMENT.

THIS gate, which is now called the Guard-Gate in consequence of some invalids mounting guard at it, was erected by the Sultan Abū-l-Hajjāj Yūsuf, an illustrious King of Granada, A. H. 749, or A. D. 1348; as appears by an Arabic inscription over it, above which an image of the Virgin has been placed. The inscription referred to, is given at length, with an English translation, in the "History of the Mahometan Empire in Spain," Appendix, No. 1. The horse-shoe arch,

* Pedraza, Antiguedad de Granada, p. 16.

which is so peculiarly characteristic of Arabian architecture, is particularly observable in this part of the structure. On each side of the above inscription is a block of marble, containing (in Arabic) the following passages from the Korān: — "*Praise be to God! There is no God but God, and Mahomet is his Prophet. There is no strength but from God.*"

This gate is termed the *Puerta de la Justicia*, that is, Gate of Law or of Judgment, because it was erected to serve as a tribunal, in conformity with the practice of the ancient Arabs, who as well as the Jews, held their *courts of justice* at the gates of the cities. It is in consequence of this ancient Oriental custom, that the Court of the Grand Signior is distinguished by the appellation of the *Sublime Porte*. The marble, with which this gate is constructed, was originally white, but it has now become of a grey or yellowish cast.

PLATE XV.

ELEVATION OF THE ANCIENT GATE OF JUDGMENT.

In this plate we have a nearer view of this noble gate of entrance, and are better enabled to examine its ornaments. The mosaic tiling at the top is about three feet four inches high, and of a pattern that is frequently to be seen in the Alhamrā. The inscription beneath it is in flourished Cufic characters, and consists of the motto, twice repeated, which occurs in almost every part of the edifice, viz. *Wa lā ghālib illāh-llāh*, that is, "*And there is no Conqueror but God.*"

Beneath this inscription, upon the key-stone of the arch (which is the second or inner arch of the gate), is sculptured a key, a favourite symbol with the Moslems. The Korān frequently mentions the *Key of God*, which opens to believers the gates of the world and of religion. M. Peyron has remarked, that the key, among the Mussulmen, is nearly the same as the cross among Christians,—a principal sign or badge of their faith. Among the Arabians it had functions and power, similar to those attributed to it by the members of the Roman Catholic Church: namely, that of binding and loosening, of opening and shutting, the gates of heaven.

As the key in the scriptures is considered as an emblem of power (see Isa. xxii. 22, with Rev. i. 18, and iii. 7), Pedraza thinks it was therefore adopted as an armorial ensign; and that, in conjunction with the hand, which is seen conspicuously in Plate XVI. it was sculptured on the gate by order of Abū-l-Hajjāj, to denote concord, or union and power. The door of this gate is of palm-tree wood, with iron bolts; and the capitals of the columns are executed in the same style as those which appear in the Lions' Court. An enlarged view of one of these entablatures is given infra, in Plate XXXVII.

PLATE XVI.

PORCH OF THE GATE OF JUDGMENT.

In addition to the objects described in the preceding engraving, the present plate affords a clear view of the lofty porch of the Gate of Judgment. The crescent form of the arches is seen to considerable advantage: and on the key-stone of the first or high arch, is sculptured an open hand; which (as well as the key above noticed) was a favourite symbol with the Mahometans. The omnipotent *hand* of God is very often mentioned in the Koran, as conducting the true believers into the right way.

The mystical import of this open hand has excited much curious inquiry, the discussion of which would be foreign to the design of this work. We may, however, remark, that it had three mysterious significations among the Moors.

I. It designated divine Providence.

II. It was a prototype, or rather epitome of the law, which has five fundamental precepts. As the hand has five parts, viz. four fingers and a thumb. These precepts are: 1. *Faith in God and in Mahomet as his Prophet.* 2. *Prayer* (under which are comprehended all those legal washings or purifications which are accounted necessary preparations to that duty). 3. *The giving of Alms.* 4. *Fasting*, particularly during the month of Ramadān. and 5. *A pilgrimage to the Caaba at Mecca.** And each of these precepts is divided into as many modifications as the fingers and thumb.

III. The Arabians, considering the hand as the symbol of their religion, believed it to be a powerful defence against the enemies of the Korān; and that it could even produce enchantments and miracles, by giving to it certain figures, and changing them according to the courses of the stars, constellations and planets. According to this notion (says M. Peyron), when represented open like this hand over the Gate of Judgment, it had the power of weakening the strength of the enemy.

Further, it appears from the account given by Pedraza, the learned antiquary of Granada, that the hand was a symbol of union among those Arabs who remained in Spain, after the conquest of that city by Ferdinand and Isabella. The Moors used to wear, on their breast, a small badge containing the figure of a hand, together with some Arabic characters. At this symbol of their faith and mutual brotherly love in their bondage, the sanguinary Inquisition took alarm: the government became apprehensive for the stability of the Church and State; and, after many consultations with the hierarchy, the use of this symbol was formally abolished by law, among many other national customs of the oppressed Moors.

* For an account of these fundamental principles of Islāmism, see Sale's Korān, Prel. Disc. pp. 71—122, 4to. edition.

PLATE XVII.

A SECTION OF THE GATE OF JUDGMENT.

This engraving will convey some idea of the solid masonry, with which the gate is constructed. After the copious elucidations already given, little remains to be offered respecting it. We may however remark, that

A. is the niche in which the statue of the Virgin Mary is placed, which appears in Plate XIV. In

B. Are placed the benches for the invalids to sit on, who mount guard at this gate.

C. A door-way, opening into other parts of the palace, which is now covered with plates of iron.

PLATE XVIII.

ELEVATION OF THE PUERTA DEL VINO.

The position of this gate may be seen in Plate XI. No. 2. Whence its name, *Puerta del Vino*, or the Wine-Gate, is derived, we have not been able to ascertain. The door is of palm-tree wood, with iron bolts; and over the gateway is a dwelling, leading from the guard-house entrance to the palace of the Emperor Charles V.

PLATE XIX.

PLAN AND SECTION OF THE GREAT CISTERN.

Contiguous to the Palace of the Emperor Charles V. is the *Plaza de los Algibes*, or square of the cisterns, which is thus denominated from the ancient cisterns constructed beneath it, and which are constantly supplied with running water, brought from a neighbouring hill, about one league distant. So abundant was the quantity thus conveyed, as fully to answer the demands of the numerous inhabitants who anciently occupied the Alhamrā. The largest of these subterraneous cisterns is correctly delineated in our Engraving; and, when the water is discharged from it, it is perhaps one of the most curious objects of attention in the whole palace. It has been formed at a considerable depth below the surface of the ground; is one hundred and two feet in length by fifty-six feet in width; and the whole is inclosed by a wall six feet thick, and arched over. This arch, marked A. in the plate, is forty-seven feet seven inches high in the centre, and seventeen feet five inches below the surface of the ground.

B. B. Are two circular openings, twenty-five feet six inches asunder, from centre to centre of each, and strongly walled. They are three feet six inches in diameter, and are carried up three feet six inches above the surface of the ground, in order to admit both air and light.

C. is a vault eleven feet square; after passing which, the steps

D. lead from the surface of the ground down to the bottom of the cistern. Four feet above the second landing place.

E. is the level of the vault C. through which the water passes, and enters the cistern.

F F. F. are three openings between the two landing places descending to the bottom. They are six feet in height by three feet in width. The descent of the steps from the surface of the ground to the bottom of the cistern is sixty feet.

G. is a sewer, to carry off the water; for which purpose a man was let down the well,

H. by a rope. The apparatus for discharging the water was extremely simple, consisting of a brass cock, which was fixed at the extremity of

I. a narrow subterraneous corridor.

This immense reservoir is supposed to have been constructed with the design of keeping the water in a state of perpetual coolness,—a luxury, which in hot climates is regarded of the utmost consequence.

PLATE XX.

THE HALL OF THE BATHS.

The further we advance towards the interior of the palace, the more costly and beautiful is the execution of the workmanship, agreeably to the custom of the Moors; who to this day bestow little of external ornament on their edifices; while all that art can contribute to convenience or splendour, is properly bestowed on the inner apartments.

The hall, delineated in Plate XX, derives its appellation from its leading to the baths of the Alhamrā: its arches rest on very slight columns; which, as well as the floor, are of white marble. The mosaic tilings reach up to the cornices, and are exceedingly beautiful: the respirators or ventilators are of baked earth, with a green glazing: the form of these ventilators is represented in the upper part of our engraving; and the same shape is preserved in all the apartments belonging to the baths.

PLATE XXI.

A SECTION OF THE HALL OF THE BATHS.

The solidity of the Arabian structure is here advantageously seen, together with the form of the mosaics. The columns are in a style of architecture, totally differing from that of every order to which the European eye is accustomed: notwithstanding their apparent slenderness, they have proved fully adequate to support the superior incumbent weight of the massive stone work above them.

PLATE XXII.

CIELING OF THE HALL OF THE BATHS.

The cieling of this noble apartment is one of the most superb that can well be conceived: its border is beautifully ornamented; and the ventilators, which are here seen in different points of view, being glazed of a green colour, admit both light and air, and diffuse a most refreshing coolness through the hall.

PLATE XXIII.

THE KING'S BATH.

PLATE XXIV.

THE QUEEN'S BATH.

On account of the frequent ablutions required by the Korān, the baths constitute the most important part of the royal palace; accordingly no labour or expense has been spared, in order to render them magnificent. Passing by what is called the common bath, (which in any other place beside this palace of enchantment, would justly command admiration), we proceed to the baths appropriated to the sovereign and his consort. These apartments are both finished in an exquisite style, but the Queen's bath is the most richly ornamented with gilding and porcelain. The basons, containing the water, are of white marble; the walls are covered, to the height of the cornices, with beautiful black and white mosaics. The vaulted stone roof is perforated with the ventilators; through which a soft and skilfully managed light is admitted into this voluptuous retreat. The Arabic inscription in the King's bath consists of these following sentences, so often repeated in the Alhamrā:—"*There is no conqueror but God*," and "*Glory to our Lord, the Sultān Abū Abdillāh!*"

PLATE XXV.

CONCERT ROOM OF THE BATHS.

Contiguous to the baths was a lofty saloon, in which the royal family listened to the performances of the musicians. These were stationed in the elevated tribune in the centre of our engraving; while the court sat below on costly carpets. The columns that support this noble saloon, are of white marble: the mosaics, which are here in the greatest abundance, are uncommonly beautiful, particularly those between the columns, which are black, green, yellow, and white, set in a green border. The roof is covered with tiles, and the woodwork beneath is richly ornamented, especially the three lattices or windows, and the different recesses, whose complex ornaments exceed every thing of the kind that has been executed in modern times. The Cufic inscriptions, which are so numerous in this part of the palace, are only repetitions of those described in the preceding plate.

PLATE XXVI.

A SECTION OF THE BATHS IN THE ALHAMRĀ.

In this plate is indicated the relative situation of the different apartments belonging to the baths.

A. A. Is the noble vaulted hall communicating with the baths and the concert room: it is delineated and described in Plates XX, XXI, and XXII, supra.
B. The King's Bath, see Plate XXIII.
C. The Queen's Bath, see Plate XXIV.
D. The concert Room, or Saloon of Music, see Plate XXV.

PLATE XXVII.

A GROUND PLAN OF THE BATHS, IN THE ALHAMRĀ.

Explanation of the Letters of Reference in this Plate.

A. A. A. Entrances to the quarter of the Palace containing the Baths.
B. B. B. B. B. B. Passages communicating with the different apartments and Baths.
C. C. Apartments, looking into
D. D. A court with a fountain in its centre.
E. E. Baths and dressing rooms.
F. F. F. Warm Baths.
G. G. G. The place where the water was heated: the copper vessels anciently employed for this purpose were *sold, upwards of thirty years since*, by the then Governor of the Alhamrā, for the sum of 14,000 reals, about £350. sterling. From these coppers, the warm water was conducted between the walls to the different baths, by means of pipes communicating with them, and which are distinctly shewn by the white line.
I. I. I. I. I. I. I. Other baths and apartments: the lines *a. a. a. a. a. a. a. a. a. a. a. a.* designate steps by which the bathers descended into the water.
K. The great Hall of the Baths, delineated in plates XX, XXI, and XXII.

PLATE XXVIII.

ELEVATION OF A SMALL PORTICO NEAR THE CHAPEL.

After leaving the gate of judgment, and before we reach the *Plaza de los Algibes*, or square of the cisterns, we pass through a gate, which is now converted into a chapel. Adjacent to this chapel is the charming little portico, of which our Engraving presents an elevation: it is one of the best finished parts of the palace; the delicate execution of its variegated mosaics, the elegant form of the Cufic characters, which contain the common inscription of the building, ("*There is no Conqueror but God,*)" the elegant proportion of the pillars, all together present a scene of unrivalled beauty. The window is seen in perspective through the arch; and the prospect from this window is truly grand and picturesque, commanding a view, not only of the villa of Al Generalife, but also over the exuberant Vega or plain of Granada, as far as the distant mountains by which it is circumscribed.

PLATE XXIX.

NORTH SIDE OF THE PATEO DEL AGUA, OR GREAT FOUNTAIN.

PLATE XXX.

ELEVATION OF THE PORTICO ON THE NORTH SIDE OF THE PATEO DEL AGUA.

PLATE XXXI.

A VIEW OF THE SOUTH SIDE OF THE PATEO DEL AGUA.

Nearly in the centre of the palace, stands the noble Court and Fountain delineated in these three engravings. For their relative situation, see Plate XII. fig. 4. 4. p. 8. The cool temperature

of the air, arising from the fountain and the noble sheet of water connected with it, must have been truly delightful. The pavement, with which it is surrounded, is of white marble; and on either side was a parterre of flowers, now neglected. The usual inscription is presented in Cufic characters. The windows of the end, and upper part, of the south side, have been shut up in consequence of the palace of Charles V. having been erected. The pent roof in the north front of the Pateo del Agua, appears to be a modern addition: for its projecting rafters are plain, while those on the other three sides are ornamented. It is therefore highly probable, that such addition was made by some of the later kings of Spain, in order to make the four sides look uniform. Some of the stucco work is also modern, and of very inferior execution to that of the Arabs, which for the most part remains unimpaired, while the other is rapidly mouldering away.

PLATE XXXII.

ELEVATION OF AN ALCOVE IN THE PATEO DEL AGUA.

The tasteful ornaments and elegant form of the Cufic characters, which could not be distinctly exhibited in the preceding plates, are here displayed to the greatest advantage. The mosaics, which are in excellent preservation, must have been extremely beautiful in the time of the Moors.

The walls of the alcoves in the Court of the Pateo del Agua present various effusions of the muse, which have been inscribed by different travellers, and which of course vary in style and execution. The following is the best of these votive offerings, and was transcribed verbatim by the author of the present work, on the 20th of July, 1802, from the wall of one of the alcoves:

"When these fam'd walls did Pagan rites admit,
"Here reign'd unrivall'd breeding, science, wit.
"Christ's standard came, the Prophet's flag assail'd,
"And fix't true worship where the false prevail'd:
"And, such the zeal its pious followers bore,
"Wit, science, breeding, perished with the Moor.
"H. F. Gr——lle, Feb. 7, 1790."

Happily for the honourable author of this severe but just censure on the furious bigotry of the Spaniards, it was written in English. Had the reverend fathers of the Holy Inquisition been apprised of its tendency, it is more than probable that the preceding honest effusion of his indignation would have procured him the favour of a residence (for some time at least) within the walls of that merciful tribunal.

PLATE XXXIII.

A PERSPECTIVE VIEW OF THE COURT AND FOUNTAIN OF LIONS.

After passing through the Court of the Baths, which appears to be the grand exterior vestibule of the palace, we enter another court, by the Spaniards termed *Quarto de los Leones*, or the Lions' Court, than which, nothing more elegant can be conceived: it is, indeed, the most perfect model of Moorish architecture.

The Lions' Court is an oblong square, one hundred feet in length, and fifty in breadth; and is surrounded with a corridor of one hundred and twenty-eight columns that support the arches, on which rest the upper apartments of this enchanting palace. A beautiful portico, not unlike the portals of some Gothic churches, projects into this court at each extremity; the stuccoed ceiling of which is executed with equal perfection and elegance. The colonnade is paved with white marble; and the slender pillars themselves, are of the same material. They are disposed very irregularly, being sometimes single, and at other times in pairs, or clusters of three; but the magnificent coup-d'œil of the whole is peculiarly pleasing to the eye of the astonished visitor. The columns are about *nine* feet high, including the base and capital, and eight inches and a half in diameter: the larger crescent arches above them, are four feet two inches in width; and the smaller arches are three feet wide. To the height of five feet from the ground, the walls are ornamented with a beautiful yellow and blue mosaic tiling, with a border containing the often repeated sentence, "There is no Conqueror but God," in blue and gold. The capitals of the pillars vary in their designs, each of which is very frequently repeated in the circumference of the Court; but not the least attention has been paid to placing them regularly or opposite to each other.

The arches are further ornamented with a great variety of tastefully designed and exquisitely finished arabesques, in which no trace of animal or vegetable life is to be found, and which are surmounted with the usual inscriptions: and above these arches, an elegantly finished cornice runs round the whole court. From some remaining fragments of tiles, which are varnished and painted of various colours, and with which the building was originally covered, it should seem, that the roof was anciently more lofty than it now is. In the centre of the court stands the celebrated fountain, whence it derives its name, and which is more clearly delineated in the following engravings. The only thing that disfigures the harmony of this noble Court, is the projecting roof of red tiles, which, according to Mr. Swinburne, was put on by order of M. Wall, formerly prime minister of Spain, under whose administration the Alhamrā received a complete repair. In a garden fronting the Court above described, four stones were found some years since, containing the epitaphs of four sovereigns of Granada. That of Abū-l-Hajjāj Yūsuf is given at length, accompanied by an English translation, in the "History of the Mahometan Empire in Spain," Appendix, No. 15.

PLATE XXXIV.

ELEVATION OF THE FOUNTAIN OF LIONS.

In the centre of the superb Court, above described, stands the Fountain of Lions: the animals, twelve in number,

are, and support on their backs an alabaster bason richly carved and ornamented, out of which rises a smaller bason. While the pipes were kept in good order, a great volume of water was thrown up from the latter; which fell down into the larger bason, and, passing through the lions, issued out of their mouths into the large reservoir, which was of black marble, thus forming a perpetual and refreshing cascade. From this reservoir, the limpid stream was diffused by means of marble channels through various apartments, and supplied the jets d'eau which were constantly playing there. This noble fountain is supposed to have been executed in imitation of the brazen sea, placed by King Solomon in the Temple at Jerusalem. Some of the stucco-work in this court, as well as in the Pateo del Agua, is a modern and very inferior imitation of the Arabic, being coarse and dirty, and is rapidly mouldering to decay. The ancient work, on the contrary, which is out of the reach of hands, is beautifully white, clean, and sharp. Not a single spider's web, or insect of any kind, could the author discover in any part of the court; while the stucco work, executed by order of later kings, was covered with cobwebs in various parts. The wooden work of the Arabs also continues free from worms and insects of every kind.

PLATE XXXV.

PLAN OF THE BASON OF THE FOUNTAIN OF LIONS.

The form of this noble reservoir is a dodecagon: the inscription around it is executed in elegant characters, and is engraved at length in Plates LXXXIII. and LXXXIV. *infra*. It is also given in modern Arabic characters, accompanied with a literal translation by Professor Shakespear, in the "*History of the Mahometan Empire in Spain*," Appendix, No. 2. Many of the characters are much defaced by the injuries of time.

PLATE XXXVI.

SIDE ELEVATION OF THE LIONS' COURT AND FOUNTAIN.

This plate exhibits a correct view of the proportions of the Lions' Court, together with a section of the Fountain itself. The clumsy shape of the lions presents a striking contrast to the general harmony that pervades the fountain. The mosaic ornaments in this plate are delineated at large, in Plates L. and LI. *infra*.

PLATE XXXVII.

ENTABLATURE IN THE COURT OF THE LIONS.

A careful examination of this engraving will convey a more precise idea than any description can possibly give, of the exquisite taste and skill displayed in the ornaments; which are scattered in such rich profusion throughout the superb court and fountain already delineated. It will, therefore, suffice to observe, that these ornaments are here given in their full size; and that the height, from the bottom of the architrave (with the inscription) to the bottom of the rafters, is exactly two feet nine inches and a half, of English measurement.

PLATE XXXVIII.

HALL OF THE TWO SISTERS.

From the Lions' Court we pass into the *Sala de dos Hermanas* or Hall of the Two Sisters, so called from two large and singularly beautiful pieces of marble, which form part of the pavement, and are to be seen on either side of the fountain. They measure fifteen feet in length by seven and a half in breadth, and are entirely free from flaw or stain. The eye is lost in contemplating the rich assemblage of ornaments, which appear in every part of this noble hall.

From the pavement to the beginning of the arches, the walls are decorated with elegant mosaic: the pannels between the arches are filled with a very delicate ornament, which at a little distance has the appearance of a plain mass; and the ceiling, which is carefully preserved from the injuries of the weather, is composed of stalactites in stucco, and is finished in a style of equal elegance. The distribution of the various parts of this noble apartment is truly enchanting. The four balconies above were occupied by musicians; below sat the women; and a jet d'eau in the centre diffused a refreshing coolness through the hall. The windows in the back ground are finished in a similar style, and look into the little myrtle garden of Lindaraxa, which, being neglected like the rest of the palace, is no longer the lovely spot it was in the time of the Arabs. The exquisite mosaics in this Hall are delineated at large in Plates LII, LIII. and LIV. *infra;* and two pannel ornaments, with three of its circular Cūfic inscriptions, in Plate LXXXVI. *infra*.

PLATE XXXIX.

HALL OF THE ABENCERRAGES.

Opposite to the Sala de dos Hermanas, is the *Sala de los Abencerrages*, or Hall of the Abencerrages, so called from the massacre of that illustrious tribe; which is said to have been here perpetrated by Boabdil, the last king of Granada. The Abencerrages were one of the noblest tribes in that city, and objects of envy to the Zegris and Gomeles, by whom they were falsely accused of treason to the King, and one of them was charged with illicit intercourse with the Queen. In consequence of this charge, the monarch beheaded eighty-six

of the Abencerrages (some statements say thirty-five) in one day: the Sultana committed her defence to four Christian knights, her champions, who each overcame the accuser with whom he fought, and vindicated both her character and that of the Abencerrages.* The eyes of the vulgar can still perceive, in the alabaster bason which is in the centre of this apartment, traces of the blood of those brave men, whom they consider as the martyrs of envy: but the unanimous testimonies of enlightened travellers assert, that these indelible bloody spots are nothing more than the effects of time and exposure to the air.

The Hall of the Abencerrages appears to have been a central saloon communicating with the other apartments of the palace. Every possible variety of combinations, which can be devised by ingenuity or patience, is employed to decorate the walls and ceiling; and is executed in the most exquisite manner that can be conceived. The lines regularly cross each other in a thousand forms; and, after manifold windings, return to the spot whence they first begin. An inspection of Plate LV. in which one of these admirable mosaics is delineated, will give a more correct idea of the taste and beauty which pervade them, than could be obtained from a mere description, or from a minute examination of the present engraving. These uncommon designs appear again in different parts, and were probably formed by pouring prepared gypsum† into moulds, and, after applying it to the walls, by painting it with gold, azure, and purple. The ceiling itself is equally extraordinary, and worthy of admiration: it presents a series of grottos, from which depend stalactites, painted of various colours.

PLATE XL.

A PERSPECTIVE VIEW OF THE GOLDEN SALOON, OR HALL OF AMBASSADORS.

THIS magnificent apartment, by the Arabs termed the GOLDEN SALOON, from the profusion of gold ornaments which it contained, was appropriated to the reception of ambassadors: hence they further called it the Hall of Audience, and from the same circumstance the Spaniards have given it the appellation of the *Sala de los Embaxadores*, or Hall of Ambassadors. It is situated in the lofty tower of Comares or Comaresch (See Plate XII. fig. 13, and page 8, supra); is thirty-six feet square, and sixty feet four inches high from the floor to the highest part of the cieling. The walls are, on three sides, fifteen feet thick, and on the fourth side nine; the lower range of windows is thirteen feet in height.

The grand entrance into this noble hall is through an arched door-way, admirably finished, and embellished with flowers and arabesques in stucco: they *were* blue and gold, but the gilding is now almost entirely effaced. From this entrance our view was taken, as affording the best view of this "*Proud Saloon*," as the Arabian writers term it, and which is admirably adapted to the display of Moorish grandeur. Over the principal door is an Arabic inscription, which appears to have been executed in a style corresponding to the splendour of the rest of the edifice: it is taken, with the exception of the concluding sentence, from the Korān, Sura, (or chapter) 91, Ayat (or verse) 1-7. "By the sun and its "rising brightness; by the moon, when she followeth him; "by the day, when he sheweth his splendour; by the night, "when it covereth him with darkness; by the heaven, and "him who created it; by the earth, and him who spread "it forth; by the soul, and him who completely formed "it; there is no other God but God."* On each side of this door is a small niche, in which the Moors left their babouches or slippers, before they entered the royal presence: these niches are likewise decorated with their respective inscriptions.

On entering the Hall of the Ambassadors, the eye is lost in astonishment, at the variety of ornament, the elegance of execution, and exquisite taste, which characterise every part of it: and, if thus superb even in its present deserted state, how resplendent must this "Golden Saloon" have been, when the sovereign, arrayed in all the pomp of Oriental magnificence, assembled his brilliant court to give audience to the representatives of the neighbouring monarchs! by comparing the following description with our plate, the reader may be enabled to form a pretty correct idea of this costly apartment. The whole floor is inlaid with mosaic: the same kind of ornament, but of different patterns, covers every part of the walls, interspersed with flowers and Arabic inscriptions, executed in porcelain with exquisite skill, so as to unite and harmonize exactly with the stucco ornaments which every where abound. On the cornices above the mosaics, and beneath the usual inscription, "there is no God but God," the piety or superstition of the modern Spaniards has led them to introduce the crucifix: it is however so dexterously inserted as not materially to injure the general effect. The height and boldness of its arched ceiling are particularly worthy of observation: and the almost innumerable chiligon mosaics, knot and other ornaments, must be seen, to form a tolerable idea of their splendour. Gold, silver, azure, purple, and other brilliant colours, all seem to strive which shall appear most conspicuous on the stuccoed facets. Inscriptions occur every where, so that the Alhamrā in general, and this apartment in particular, has not improperly been called a collection of *fugitive pieces*. Such of these inscriptions and mosaics, as have best survived the ravages of time and neglect, are engraved in some of the following engravings, and by comparing them with the perspective view given in the plate just described, the lover of antiquities may be enabled to form some faint idea of the departed glories and splendours of the Hall of the Ambassadors.

* The reader may see a translation of a Moorish narrative relating to this event, in M. Peyron's Essays on Spain (Bourgoing's Modern State of Spain) vol. iv. pp. 167—169.

† It is generally supposed, that the beautiful stucco-work of the Alhamrā was composed of gypsum mixed with whites of eggs and oil.

* See Sale's Korān, p. 492, 4to. edit.

† See Plates LVI. to LXI. *infra*.

PLATE XLI.

SECTION AND ELEVATION OF THE INTERIOR OF THE GOLDEN SALOON.

After the copious description given to the preceding plate, little remains to be added here. We have in this engraving a nearer view of the windows, together with the ceiling, and some of the ornaments. The walls are of pebbles and red-clay intermixed. The height from the floor to the centre of the ceiling is sixty feet four inches, English, and the cieling itself is of a very curious construction: it is composed of strong pieces of wood in admirable preservation, which are keyed and fastened together in such a manner, that, on pressing the feet on the centre of the summit, the whole vibrates like a tight rope. Above the ceiling is the roof, which could not be exhibited in our plate: it is formed of strong scantling of ten inches square deal, and laid close together, with cross braces at the angles. Upon these rafters the bricks are laid, and upon them is a coating of lime, over which the bricks and tiles are placed, that form the exterior of the roof. The windows command a most delightful and extensive prospect. At the foot of the palace, the Darro winds its fertilizing streams: and from this place the view takes in the greater part of the city, together with the verdant mountains which rise above it, and of the charming hill which forms its base. Well might Charles V. exclaim, as he is reported to have done,* on his first entering the Tower of Comares, when he visited this sumptuous Hall, and beheld the magnificent prospect from its windows:—"I would rather," said he, "have this "place for a sepulchre, than the Alpujarras for an inheri-"tance!"—Alluding to the last Moorish King of Granada; who, on the surrender of this fortress, stipulated for a residence in the Alpujarras mountain, which lies on the east side of the Sierra Nevada.

* See Pedraza, Antiguedad de Granada, p. 16.

Having thus conducted the reader through the numerous apartments of this palace of enchantment, it remains that we present to his notice a more detailed account of its various ornaments than could be offered in the preceding descriptions. We shall, therefore, invite his attention first to the paintings and vases, which formerly decorated its walls; and, having next given such of its various mosaics, inscriptions, and ornaments, as continue in the best state of preservation, we shall proceed to describe the royal villa of Al Generalife, and the other reliques of Moorish magnificence at Granada.

PLATE XLII.

A MOORISH BATTLE-PIECE, FROM A PAINTING IN THE ALHAMRĀ.

At the extremity of the *Court of the Lions*, and contiguous to the apartments occupied by the curate of the Alhamrā, are three historical paintings, fixed in the ceiling of a recess: they are finished with a considerable degree of strength, and much stiffness prevails in the figures and countenances. Mr. Swinburne is of opinion, that they are not the work of a Moorish artist, but were executed by some Spanish painter shortly after the conquest of Granada: he rests his conjecture chiefly on the anathema denounced by the Korān against all representations of animated beings. But it is well known that the Spanish-Arab Khalifs disregarded this prohibition: the lions, which support the celebrated fountain that bears their name (See Plates XXXIII. and XXXIV.), are a proof full in point; and, in addition to this evidence, we know that one Khalif* placed the statue of a favourite mistress over the magnificent palace which he had erected for her use; while others, in defiance of the Prophet's mandate, caused their images to be stamped on their coins.† There is, therefore, every reason to believe that the paintings in question, are really the work of an Arabian artist.

As to the subject of our plate, nothing certain is known; it forms the larger half of one of the paintings, and is evidently a tournament or battle-piece; but on what occasion it took place, it were useless to conjecture. It is, however, valuable, in common with the other paintings, as shewing the costume of the Spanish Arabs, during the zenith of the Mahometan Empire in Spain.

* Abdurrahmān III. See the "History of the Mahometan Empire in Spain," p. 178.

† See this subject discussed in the same work, p. 273.

PLATE XLIII.

A LION HUNT, FROM AN ARABIAN PAINTING IN THE ALHAMRĀ.

This plate is part of a large picture, representing lion and boar hunting. In the original, the horseman is accompanied by two or three ill-shaped dogs, which are here omitted, as we have selected only those parts which are in the best state of preservation.

PLATE XLIV.

A BOAR-HUNT, FROM A PAINTING IN THE ALHAMRĀ.

This subject is part of the same painting: the compartment adjoining, which, being somewhat decayed, we have not copied, represents the boar as killed, and in the act of being tied on the back of a horse by four attendants, previously to its being carried off.

PLATE XLV.

AN ARABIAN COUNCIL, FROM A PAINTING IN THE ALHAMRĀ.

THIS is supposed to be a *Divān* or Council: it forms part of another painting which is somewhat impaired. The principal personagé is easily recognized, by the splendour of his apparel.

PLATE XLVI.

MOORISH COSTUMES, FROM AN ARABIAN PAINTING IN THE ALHAMRĀ.

THIS engraving is copied from a painting in the north side of the lower recess, abovementioned. It is supposed to represent the entrance of some princess; and the Cicerone of the Alhamra invariably refer it to the story of the Sultana and her four Christian Knights (see page 13, *supra*). The men are young and comely; the women are young and handsome, with simple countenances. The horse is superbly caparisoned; his harness being studded with gold, and what is designed for the stirrup, being composed of the same precious metal. The dress of the principal female is very elegant and costly.

PLATES XLVII. AND XLVIII.

ARABIAN VASES AND NICHES, PRESERVED IN THE ALHAMRĀ.

THESE precious memorials of Arabian skill and taste, were discovered in the vaults beneath the royal apartments, contiguous to the *Plaza de los Algibes*, or Square of the Cisterns. They are of porcelain richly enamelled with gold and azure foliages and characters: the vase in Plate XLVIII. is further decorated with two antelopes. The inscription on the vase, delineated in Plate XLVII. is the same which occurs, times without number, in every part of the edifice: viz. *Wa lā ghālib illāh llāh*, that is, "*And there is no Conqueror but God.*" The inscriptions on the vase in Plate XLVIII. are one sentence frequently repeated: but as the discriminative points are invariably omitted, this sentence cannot be determined with certainty. Perhaps it may be لا مثال له, that is, *lā amthālan lahu*,—"*(There are) no likenesses to Him*" (viz. to God).

PLATE XLIX.

MOSAIC PAVEMENT IN THE DRESSING ROOM OF THE SULTANA.

THE apartment, which is paved with this elegant mosaic, is usually called *El Tocador*, or the Dressing Room of the Sultana: it is a cabinet about six feet square, with a window on each side, surrounded with a balcony three feet broad, whose roof is supported at intervals by columns of white marble. The prospect which this closet commands is truly enchanting. In one of its corners, there is a large square marble flag, perforated with holes, through which, it is said, the fragrant essences ascended from the chamber beneath, to perfume the person of the Sultana. By some antiquarians, however, this room is supposed to have been the oratory of the palace, from the inscriptions which decorate it, and also from the circumstance of the principal window fronting the east. But, whatever was the real design of the present apartment, the effect of its mosaic pavement is very rich: the gold, black, scarlet, green, and blue colours, are admirably combined.

PLATE L.

MOSAIC ORNAMENT IN THE NORTH SIDE OF THE LIONS' COURT.

PLATE LI.

MOSAIC ORNAMENT IN THE SOUTH SIDE OF THE LIONS' COURT.

THESE mosaics are in the jambs of recesses on the north and south sides of the Lions' Court: their effect is extremely beautiful. The colours are black, blue, gold, green, scarlet, and white.

PLATE LII.

MOSAIC IN DADO OF THE HALL OF THE TWO SISTERS.

THE characters on the shields, introduced in this plate, are the often repeated inscription, "*There is no Conqueror but God.*" The colours are gold, black, blue, scarlet, and green.

PLATE LIII.

MOSAIC IN DADO OF THE DOOR OF THE HALL OF THE TWO SISTERS.

PLATE LIV.

MOSAIC IN DADO OF RECESS IN THE HALL OF THE TWO SISTERS.

GOLD, white, black, purple, blue, and green, are here intermixed in gorgeous beauty: the appearance of these mosaics is truly magnificent.

PLATE LV.

MOSAIC IN THE HALL OF THE ABENCERRAGES.

PLATE LVI.

MOSAIC IN DADO OF THE GOLDEN SALOON, OR HALL OF AMBASSADORS.

PLATES LVII. AND LVIII.

MOSAICS IN DADO OF WINDOW IN THE GOLDEN SALOON.

THE ornament round the mosaic in Plate LVIII. is in stucco, the colours are gold and green on a black ground; and produce a neat effect, when contrasted with the rich and variegated display of the other mosaics in this splendid apartment.

PLATE LIX.

MOSAIC IN DADO OF BALCONY IN THE GOLDEN SALOON.

PLATE LX.

CEILING OF GALLERY IN THE GOLDEN SALOON.

PLATE LXI.

MOSAIC IN DADO OF WINDOW, IN THE NORTH SIDE OF THE GOLDEN SALOON.

PLATE LXII.

MOSAIC IN DADO OF THE EAST SIDE OF THE TOWER OF COMARES.

THE prevailing colour of this mosaic is green, intermixed with yellow or gold, blue, white, and black. For an account of the Tower of Comares, see Plate XII. fig. 13, page 8, *supra*.

PLATE LXIII.

MOSAIC IN PORTICO OF THE GENERALIFE.

THE royal villa of Al Generalife, or Generaliffe, as it is very frequently written, is delineated in Plates LXXXIX. to XCV. *infra:* this mosaic is introduced here, in order to bring together the various specimens of Arabian skill in the mosaic art. It is not too much to affirm that, for variety of combination and delicacy of tints, they are fully equal, if not superior, to any Roman mosaics which have come down to our times. The stars, in our present engraving, are alternately scarlet and yellow, and scarlet and black; and the hexagons are white, the intermediate spaces being gold, black, green, blue, and white. The stucco ornament, which surrounds this mosaic, is gold and green, on a black ground.

PLATE LXIV.

A MOSAIC DADO, FROM A FRAGMENT IN THE ALHAMRĀ.

IT is black and white; the effect, though simple, is uncommonly striking.

PLATE LXV.

VARIOUS MOSAICS, FROM THE ALHAMRĀ.

THE prevailing colours in these mosaics, which are collected from different parts of the Alhamrā, are gold, blue, white, and black. The border in the lower part of the plate, is copied from a dado in the south side of the Golden Saloon.

PLATE LXVI.

AN ARABIAN ORNAMENT AT THE ENTRANCE OF THE TOWER OF COMARES.

THE ground of the letters, in this plate, is blue; the ornament in the circle is also blue, and the principal lines are gold. This ornament occurs in the side of the door at the entrance of the tower abovementioned. The translations of the inscriptions are as follow: on the left at the top, and on the right hand, at the bottom of this plate,—"*The Kingdom is God's*," on the right hand, at the top,—"*The Power is God's.*" And on the left hand, at the bottom,—"*Durability is God's.*"

PLATE LXVII.

ORNAMENT IN THE WALL AT THE ENTRANCE OF THE TOWER OF COMARES.

THE ground is light blue; the foliage, green; and the broad foliage, gold. The effect of the whole is superb.

PLATE LXVIII.

ORNAMENT IN THE SIDE OF DOORWAY, AT THE ENTRANCE OF THE TOWER OF COMARES.

PLATE LXIX.

PANNEL ORNAMENT IN THE SIDE OF DOORWAY, AT THE ENTRANCE OF THE TOWER OF COMARES.

THE ground of these ornaments is light blue in the broad parts, and red in the narrow parts. The inscriptions in Cufic characters are, "*Glory to our Lord the Sultān, Abū Abdillāh.*

PLATE LXX.

A CEILING IN OUTLINE, IN THE TOWER OF COMARES.

THE wonderful combinations of the Arabian artists are here exhibited to great advantage: the inscriptions around the ceiling are the same which present themselves in other parts of the edifice, times without number: the circular ornaments disposed around the ceiling, are white upon a blue ground.

PLATE LXXI.

AN ARABIAN ORNAMENT IN THE TOWER OF COMARES.

THE dark shaded parts in this ornament are red; those marked thus ıııı are red and white; the rest is white upon a light blue ground; and the effect of the whole is truly beautiful.

PLATE LXXII.

ORNAMENT IN THE GOLDEN SALOON, OR HALL OF AMBASSADORS.

THIS ornament occurs on the wall of the Golden Saloon; the ground of the inscriptions, which have already been repeatedly given, is light blue; some parts of the ornament are gilt, and others are coloured with vermillion.

PLATES LXXIII. AND LXXIV.

ORNAMENTS IN THE WALL OF TWO WINDOWS, IN THE NORTH FRONT OF THE GOLDEN SALOON.

PLATES LXXV. LXXVI. AND LXXVII.

ORNAMENTS IN THE SIDES OF WINDOWS, IN THE GOLDEN SALOON.

ALL these ornaments are gold, upon a light blue ground.

PLATE LXXVIII.

A PANNEL ORNAMENT AND ARABESQUE IN THE ALHAMRĀ.

Fig. 1. Is a pannel ornament, from the Golden Saloon, similar in execution to those delineated in the immediately preceding plates.

Fig. 2. Is an elegant arabesque, copied from the side of a square fountain, placed against a wall in the Alhamrā near the Torre de la Velha (see Plate XI. fig. 5). The animals are lions, fawns, and badgers, executed in stucco, and in a style highly honourable to the Arabian artist.

PLATE LXXIX.

A PANNEL ORNAMENT AND INSCRIPTIONS IN THE ALHAMRĀ.

Fig. I Is one half of a pannel on the side of a door in the Court and Fountain of Lions.

Fig. 2. Is an inscription of very frequent occurrence in this edifice. The import of the middle compartment is: "*Glory to our Lord the Sultān Abū Abdillāh, son of our Lord the Sultān, Abū-l-Hajjāj.*" The translation of the compartment at each end is, "*And there is no Conqueror but God.*"

Fig. 3. Is an inscription, from the wall in the first court of the Moorish palace; the ground is white, and the letters are black. The translation of the central compartment is, "*Prosperity and power, and splendid victory to our Lord Abū Abdillāh, commander of the Moslems.*" The sentence at each end is, "*And there is no Conqueror but God.*"

Fig. 4. Is an inscription in the window in the middle of the Golden Saloon: the translation of it is as follows.

"There is no God but God, the Sovereign, the True, the Manifest. Muhammad is the just, the faithful, messenger of God. I flee to God for protection from Satan, the pelted with stones. In the name of God, the merciful, the forgiving: there is no God but He, the living, the eternal: sleep nor slumber seizeth Him. To Him (belongeth) whatever is in the heavens, and whatever is in the earth: who is there who shall intercede with Him except by His permission? He knoweth what is before them and what is behind them; and they comprehend not of His wisdom, except what He pleaseth: He hath extended His throne, the heavens and the earth; the protection of which incommodeth Him not: and, he is the exalted, the great! There is no forcing in the faith: truly, righteousness is distinguished from error. He, therefore, who disbelieveth in (the idol) Tāgūt, and believeth in God, hath taken hold of a sure handle, which cannot be broken. God heareth, knoweth, The truth of God."

This inscription consists of various detached sentences and verses from the Korān; so that, notwithstanding part of it is obliterated, as expressed in our engraving, the deficiency is supplied by referring to that book. The foliage in the centre of this inscription is very elegant.

PLATE LXXX.

CUFIC INSCRIPTIONS IN THE GOLDEN SALOON, OR HALL OF AMBASSADORS.

Translation of these Inscriptions.

IN the centre is the common motto of the edifice—"*And there is no Conqueror but God.*" It is in letters about sixteen inches high, in the frieze over the upper windows in the Golden Saloon. The letters are white; the ornament, light blue; and the back ground is vermillion. The foliage is that of the *Tribulus terrestris* L. or small caltrops, a plant indigenous in Spain; and the effect of the whole is very rich and beautiful. The inscription at the right hand extremity of the plate is---"*Praise to God for the blessing of Islāmism!*" That, on the end to the left, is—"*Praise to God alone—Praise to God!*"

The lines at the top and bottom of the plate, consist of six verses, forming the poem which surrounded the throne of the empire in the Golden Saloon. For a translation of this poem, see the "History of the Mahometan Empire in Spain," Appendix, No. 10.

PLATE LXXXI.

CUFIC INSCRIPTIONS, AND ORNAMENT, IN THE GOLDEN SALOON.

THE ornament in the centre, is of a similar description with some of those delineated in the preceding plates: the translations of the inscriptions are as follow.

At the top, on the left hand—"*The power* (belongs) *to God.*" The inscription at the top, on the right hand, is

doubtful, and is perhaps to be read different ways, "*To Him,*" that is, to God.

At the bottom, on the left hand side,—"*Glory to our Lord the Sultān Abū Abdillāh Alghāni Billāh!*" And at the bottom, on the right hand side, is---"*God is the best protection: and He is the Merciful, the Forgiving. God, the Almighty, hath truly said.*"

PLATE LXXXII.

CUFIC INSCRIPTIONS IN THE GOLDEN SALOON.

Translations.

On the lower edge* of the first scroll,—"*O God, Thine the praise for ever! O God, and Thine the thanks for ever!*" On the upper and lower edge of the second scroll, regarding it on either side, may be read alike, "*O God, Thine the praise (for ever, O God!)*" There is, however, some doubt as to the correctness of the words included in the parenthesis in this second scroll.

On the lower edge* of the third or last scroll,—"*Praise to God for the blessing of Islāmism!*"

PLATE LXXXIII

THE FIRST SIX VERSES OF THE INSCRIPTION ON THE BASON OF THE FOUNTAIN OF LIONS.

PLATE LXXXIV.

THE LAST SIX VERSES OF THE INSCRIPTION ON THE BASON OF THE FOUNTAIN OF LIONS.

For a view of the Basǫn of the Lions' Fountain, see Plates XXXIV. and XXXV.; and for its description see pages 12, 13, *supra.* For an entire translation of these inscriptions, see the "*History of the Mahometan Empire in Spain,*" Appendix, No. 2, page v. The characters of these, as well as of the following incriptions, are Cūfic, and of the most elegant forms.

PLATE LXXXV.

CUFIC INSCRIPTIONS IN THE TOWER OF COMARES.

The first four lines in this plate are the third, fourth, fifth, and sixth verses of the Arabian poem; which is given in the "*History of the Mahometan Empire in Spain,*" Appendix, No. 11, page xiii. The inscription itself occurs on the south side of the Golden Saloon, or Hall of Ambassadors. The last three lines are the second, third, and sixth verses of the poem, No. 13 in the same Appendix, page xvi. They have been copied from the space over the resemblances of two windows in an alcove on the outside of the Tower of Comares.

* It seems probable, that the flourishes on the upper edges of these scrolls, like that of the middle one, are intended for words: but, if such be their meaning, no idea has yet been formed of the characters represented.

PLATE LXXXVI.

PANNEL ORNAMENTS AND INSCRIPTIONS IN THE HALL OF THE TWO SISTERS.

Figures 1. and 2. are pannel ornaments, from the *Sala de dos Hermanas,* or Hall of the Two Sisters, of which a view is given in Plate XXXVIII. page 13, *supra.*
Figures 3, 4, and 5, are respectively the sixth, tenth, and eleventh verses of the poem No. 12, in the Appendix above referred to, page xiv. They are copied from three of the elegant circles which adorn the Hall of the Two Sisters.

PLATE LXXXVII.

MISCELLANEOUS PARTS AND ORNAMENTS IN THE ALHAMRĀ.

These are copied from various parts of this noble palace, and will convey to the eye a better idea of the minute and diversified elegance which characterizes its almost innumerable ornaments. The line of Arabian ciphers is particularly interesting, as exhibiting the primitive forms of those figures, for which we are indebted to the Spanish Arabs.

PLATE LXXXVIII.

CORNICES, CAPITALS, AND COLUMNS, IN THE ALHAMRĀ.

Figures 1, 3, 4, 5, &c. in this plate, are fragments of capitals and columns, &c. from the *Pateo de Leones,* or Lions' Fountain, which is delineated in Plates XXXIII. to XXXVII. *supra.*
Fig. 2. Is the splendid cornice and frieze of the Loggia of the Generaliffe, which appears in Plate XCII. *infra.* The effect of this is very rich. The line of Arabic characters is black, on a white ground; the dentellated line beneath that, is black and white; the space below is red, and the line of *cords* is black and white; the foliage is grey, relieved with white, on a red ground, and the middle line is white. Below that is a line of black cord, on a white ground, which is followed by a line of red ornaments on a white ground. Rich stucco-work succeeds to this, and below it are the characters of the first line repeated, consisting of the favourite motto—"*There is no Conqueror but God.*" The effect of the whole is very rich.
Fig. 6. Is a canopy over a door in the Lions' Court.
Fig. 7. Is a beautiful mosaic column, that supports the circular roof in the interior of the Zancarron, or Sanctuary of the Korān; the gate of which is delineated in Plate VI. *supra.* The colours are black, white, and a faint yellow or gold. The effect is grand.
Fig. 8. The words TĀTO MŌTA (Tanto Monta), represented in this figure, are very frequently repeated on stucco, in relief, in the *Pateo de Leones,* or Lions' Fountain, which is supposed to have been repaired in the time of Ferdinand and Isabella. These words may be interpreted *equality*; for the latter anxiously maintained, that her power in the exercise of the royal authority was equal to that of Ferdinand. Perhaps it is not saying too much of that princess, that she deserved it; and that her wisdom and courage confirmed the right which she derived from her birth.

PLATE LXXXIX.

A VIEW OF THE ROYAL VILLA OF GENERALIFFE AT GRANADA.

THE way from the Alhamrā to the Generaliffe is by a very low gate, which favoured the escape of Abū Abdillāh, the last Moorish sovereign, on the capture of Granada by Ferdinand, misnamed the Catholic. The signification of the Arabic term *Al Generalife*, or *Generaliffe*, as it is very frequently written, is, *the House of Love or of Pleasure*, a name very appropriately given to this charming edifice. It is situated on the side of a lofty mountain opposite to the Alhamrā (whence our view is taken),—a spot favoured by nature and improved by art. Concerning the precise time when this villa was founded, historians and antiquarians are by no means agreed: but it was probably erected about the seventh century of the Hijra, corresponding with the thirteenth century of the Christian Æra. The situation of the Generaliffe is healthy, and the prospect it commands, is truly delightful. The distribution of the edifice, and of the gardens annexed to it, is admirably adapted to the shelving ground: externally, nothing more than mere convenience appears to have been considered: but, internally, the decorations are in no respect inferior to those of the Alhamrā. For additional particulars relative to the architecture, &c. of the Generaliffe, the reader is referred to the "*History of the Mahometan Empire in Spain*," page 199.

PLATE XC.

A GROUND PLAN OF THE GENERALIFFE AT GRANADA.

Explanation of the Letters of Reference.

A. Advanced Parts.
B. The Inner Gallery, commanding the view of the gardens, which is given in Plate XCV.
C. C. C. C. C. C. Terraces and Aqueducts, built by the Arabs in the open air.
D. D. D. D. The surrounding country.

PLATE XCI.

ELEVATION AND GROUND PLAN OF THE PORTICO OF THE GENERALIFFE.

PLATE XCII.

A FRONT VIEW OF THE PORTICO OF THE GENERALIFFE.

THESE two plates exhibit a correct view of the symmetry which marks the Portico of the Generaliffe. The inscription, which runs along the top, is the same which has already occurred so frequently, viz. "*And there is no Conqueror but God.*" The columns are of white marble: all the ornamental work over the arches is composed of limestone, one foot and three quarters thick, and is hollow in the inside, which makes the perforated parts of a deep black. The five circular headed windows in the middle, are also hollow. The mosaic at the bottom, reaches about four feet from the ground, and has a rich effect: it is delineated on a large scale in Plate LXIII. *supra*. The colours, which are black, blue, gold, scarlet, and green, have a very rich effect. There are thirty-three steps to the top of the floor over this front: the mezzanino over it, is eight feet two inches in height. It is probable, that this front was formerly like that of the Arcade, with two stones and a mezzanino, in the Pateo del Agua, of which we have given engravings in Plates XXIX. XXX. and XXXI. *supra*. Just before the author drew the present view, the whole had been *white washed!*—a barbarous modern improvement, which has completely destroyed the sharpness of the ornaments.

PLATE XCIII.

A TRANSVERSE SECTION OF THE ROYAL VILLA OF THE GENERALIFFE.

THE interior structure of the pile is here seen to considerable advantage. In addition to the observations already made, it may be remarked, that the wood-work and stucco decorations, are exactly of the same design and workmanship as those of the Alhamrā. The wood-work is made of *nogal*, or Spanish chestnut: the decay of three hundred years is not visible in it. It is probable that the Moors coated their wood with a composition, obnoxious to insects: the author was informed at Granada, that the composition employed was *colle* and Almaqu, that is, size or glue, and a reddish earth resembling the Etruscan colour, which is exactly the colour of the plain part of the wood. The black lines, which ornament the wood-work, as represented in this and other plates descriptive of the Generaliffe, appear to have been traced with a hot iron: it is not unlikely, that the Moors charred all the wood they made use of, in order to render it more durable. The larger mosaics, which appear in the lower part of this plate, are similar to that represented in Plate XLIX. *supra*.

PLATE XCIV.

A CEILING IN THE GENERALIFFE.

THIS is a chef d'œuvre of Arabian workmanship; as the observations on the preceding engraving are applicable to this plate, a careful inspection of it will convey a better idea of the delicacy and taste of the artist, than any additional description can possibly offer.

PLATE XCV.

A PERSPECTIVE VIEW OF THE GARDEN OF THE GENERALIFFE.

THIS view is drawn from the spot marked B. in Plate XC. at the bottom of the canal which waters the garden. It conveys an accurate idea of the place, of the beauty of its

architecture, and of the fertility of its vegetation. Nothing can be conceived, better adapted than the gardens of the Generaliffe, to promote the enjoyment of all those refined gallantries and luxuries, for which the Moors were so celebrated.

The gardens are planted in the Chinese style; cypress trees appear in various parts; and many of them, venerable for their age, now afford to the Christian inhabitants of Spain that shelter which they formerly offered to its Moorish sovereigns. A river, the same which supplies the Alhamrā with water, runs through these gardens: on each side of its banks trees are planted at intervals, whose tops are joined like arches. In the middle of the gardens is a lofty circular summer-house formed of canes, nearly thirty feet in height, and somewhat resembling a dome. The excellence of these covered ways depends upon their being lofty and spacious. In all the Moorish bowers, which the author has seen, the same rule is observed: they are lofty and spacious, while ours are low and narrow. These broad bowers have a very noble effect: that of the Generaliffe, with the water, is indeed enchanting; it imposes upon the sight, making the space appear longer than it really is. At the side of the gardens is planted the blooming laurel, a tree to which the Moors were extremely partial, while box fences inclose beds of roses. The whole is in perpetual bloom, as most of the trees are evergreens, sheltered on three sides, and exposed to a southern aspect.

The prospect from the windows, which are seen at the end of the Garden in our plate, is truly sublime. Beneath, flows the river Darro; at the foot of the Generaliffe rises the quarter of the city of Granada, called the Albayzin; and, further on, appears the beautiful, extensive, and fertile *Vega*, or Plain of Granada, encircled by clusters of dusky mountains.

PLATE XCVI.

ELEVATION OF THE CASA DE CARBON, OR HOUSE OF CHARCOAL, AT GRANADA.

PLATE XCVII.

PLAN OF THE CASA DE CARBON.

The *Casa de Carbon*, of which these two engravings present the elevation and plan, as its name imports, appears to have been a *warehouse or mart for the sale of charcoal*. It is situated in the city of Granada, and offers a favourable specimen of the architecture of the private Moorish edifices: on this account, it may form an appropriate conclusion to the present work, in which the author has endeavoured to draw aside the veil of Oriental secrecy, and admit the English reader into all the privacies of Arabian life. The beloved motto of the Moslems—"And there is no Conqueror but God"—is introduced wherever the artist could possibly find a place for it.

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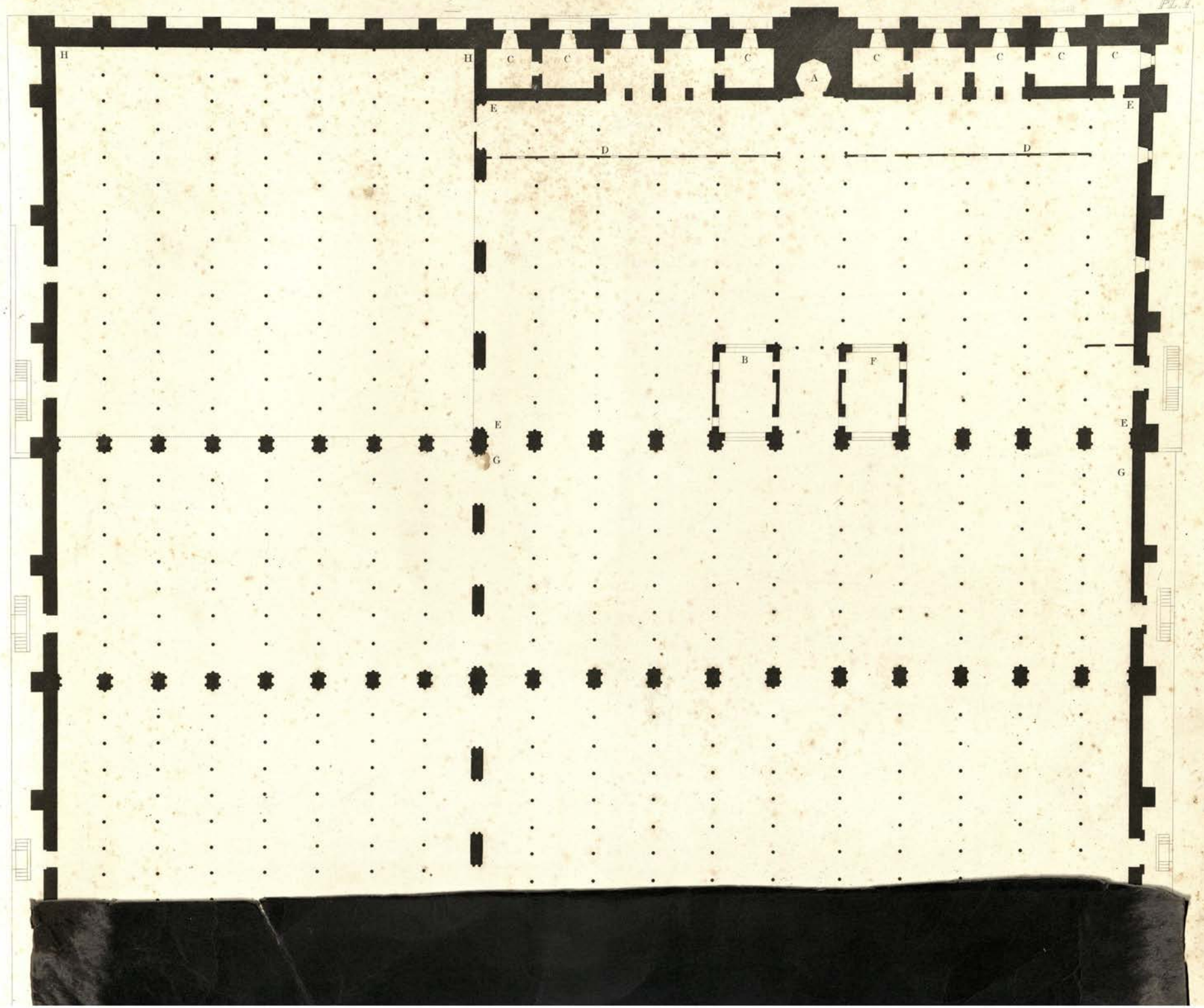
PLAN OF THE MOSQUE AT CORDOVA, IN ITS ORIGINAL STATE.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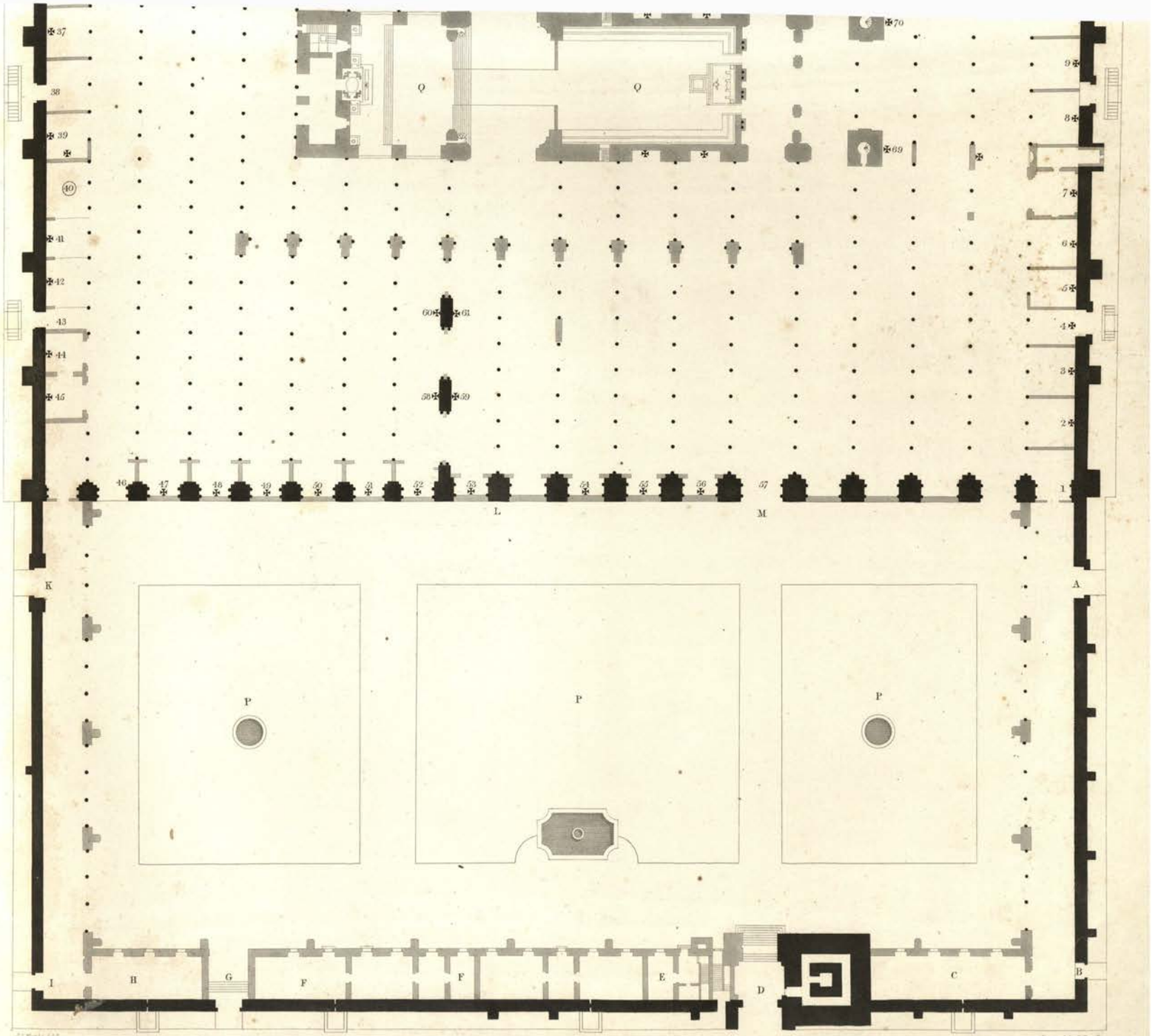
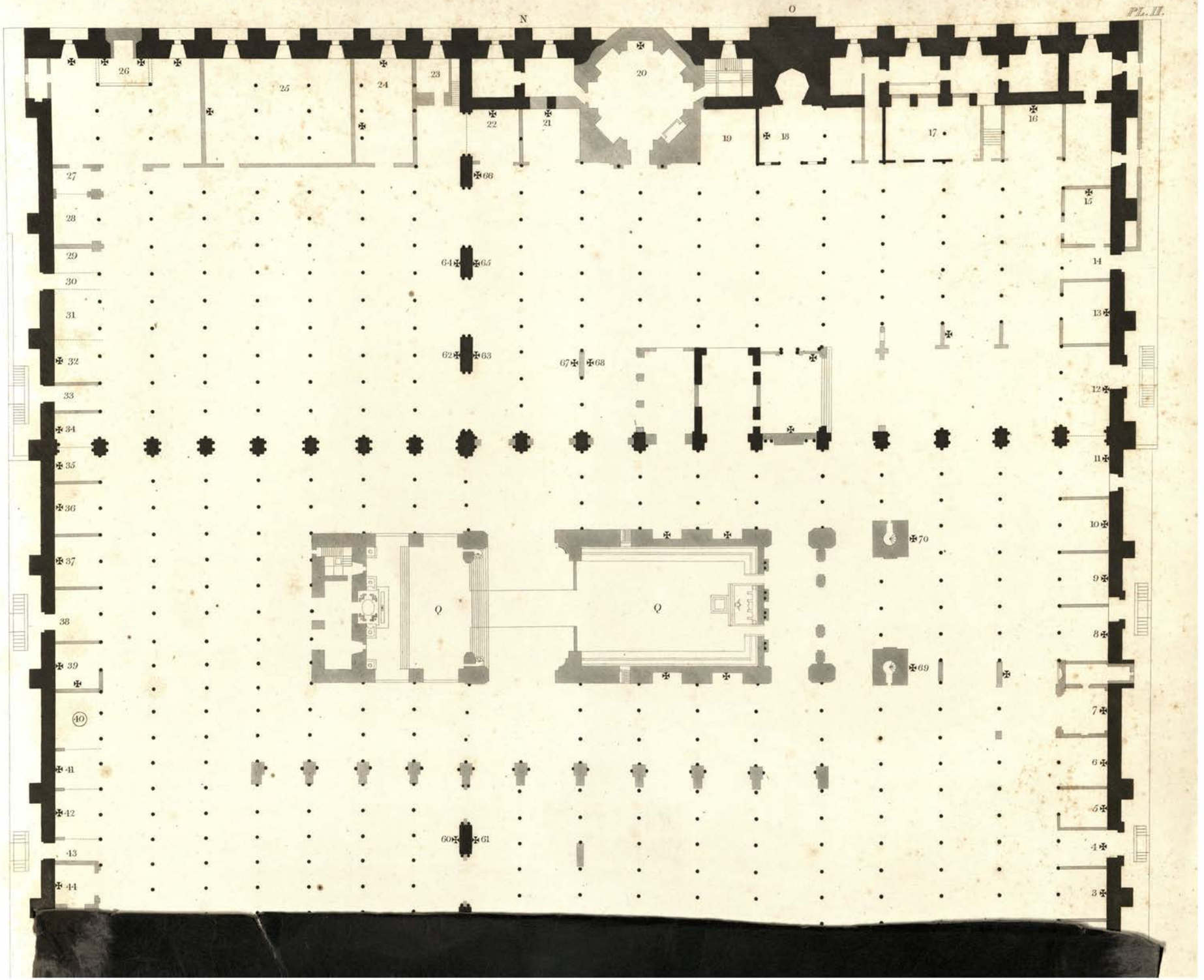


PLAN OF THE MOSQUE AT CORDOVA, IN ITS PRESENT STATE.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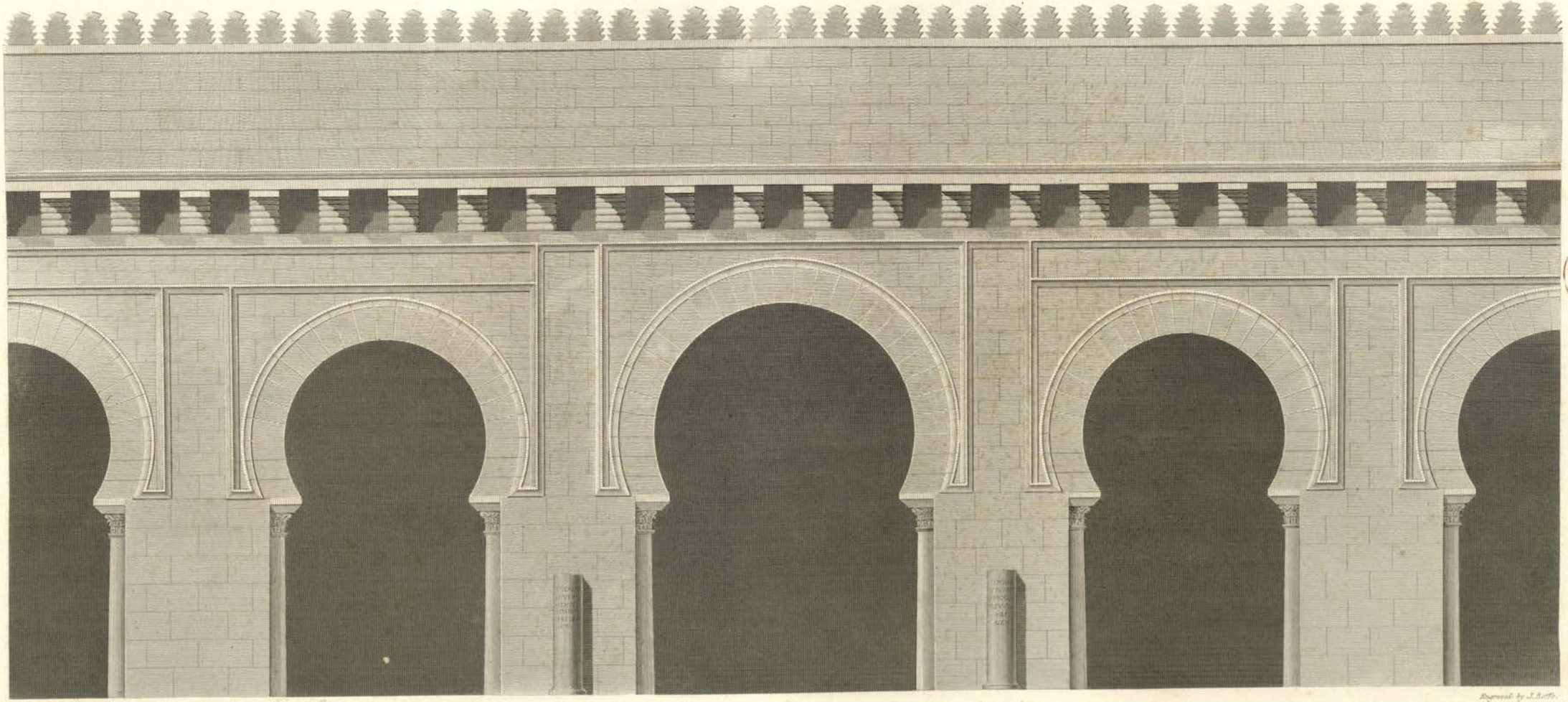


J.C.Murphy del.

Engraved by J.Roffe.

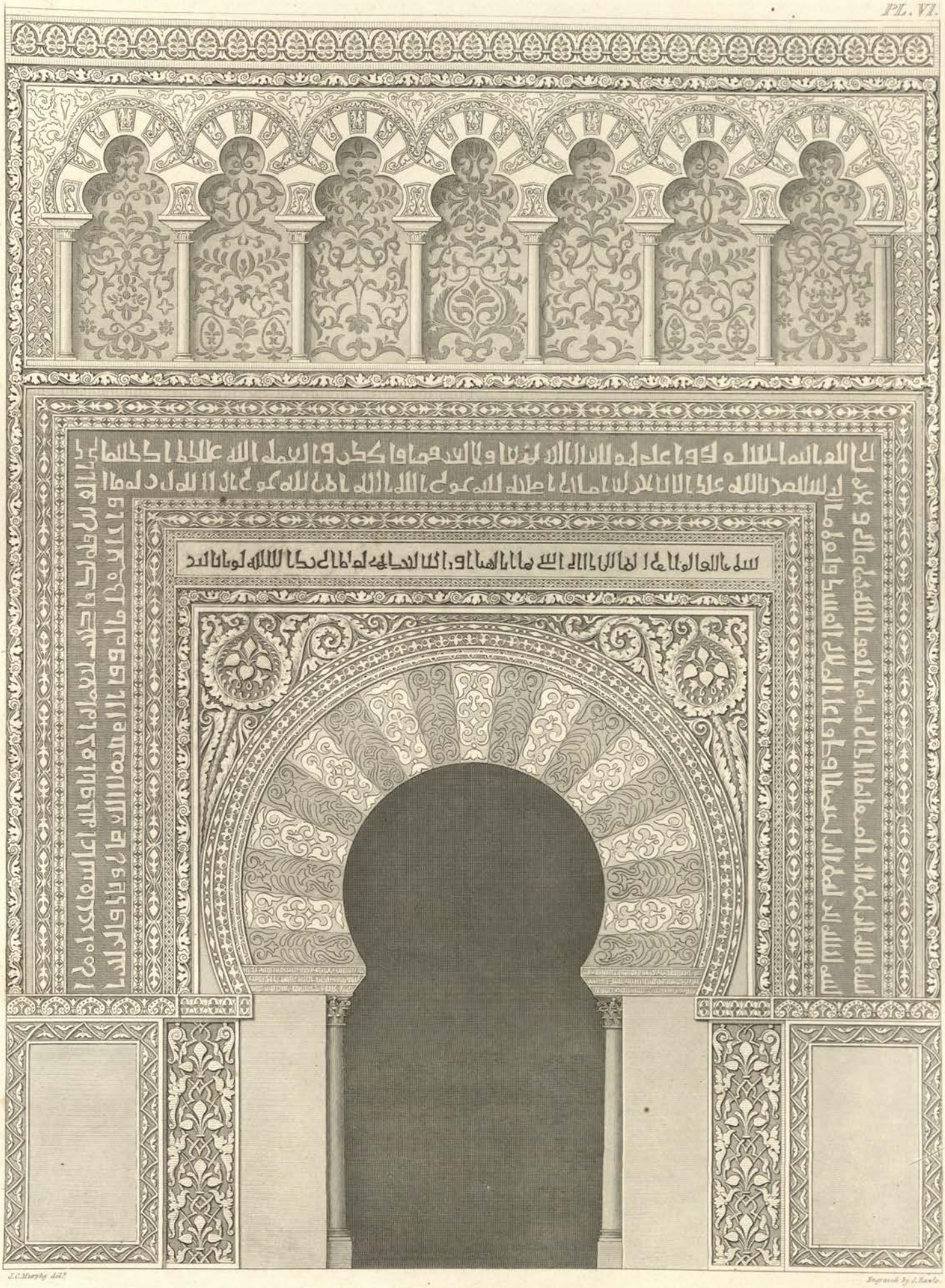
ELEVATION OF THE MOSQUE AT CORDOVA.

London Published by Cadell & Davies June 1st 1813.

A VIEW IN THE GARDEN BELONGING TO THE MOSQUE AT CORDOVA.

London. Published by Cadell & Davies June 1st 1816.

INTERIOR VIEW OF THE MOSQUE AT CORDOVA.



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ELEVATION OF THE GATE OF THE SANCTUARY OF THE KORAN.

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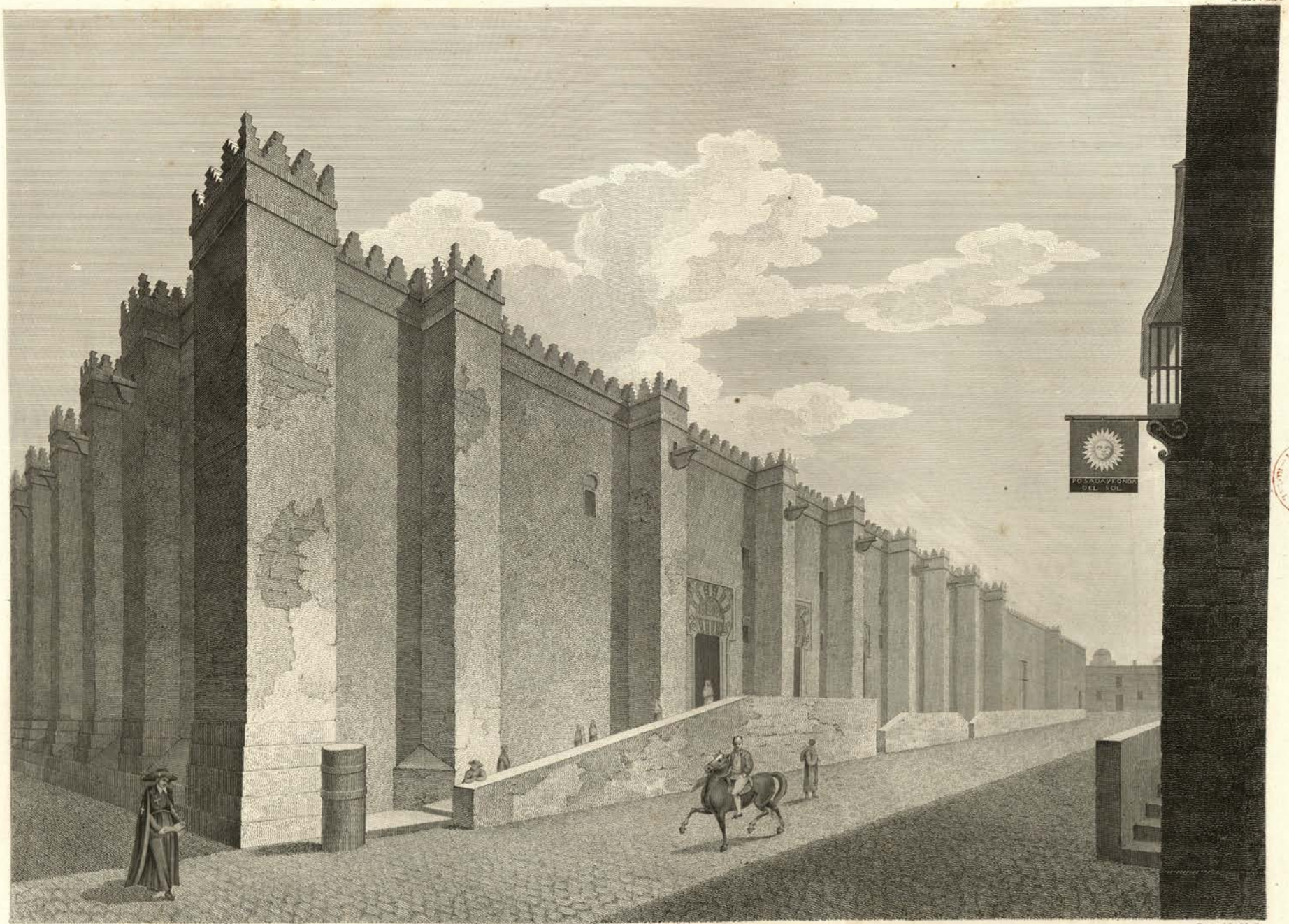

EXTERIOR ANGLE OF THE MOSQUE.

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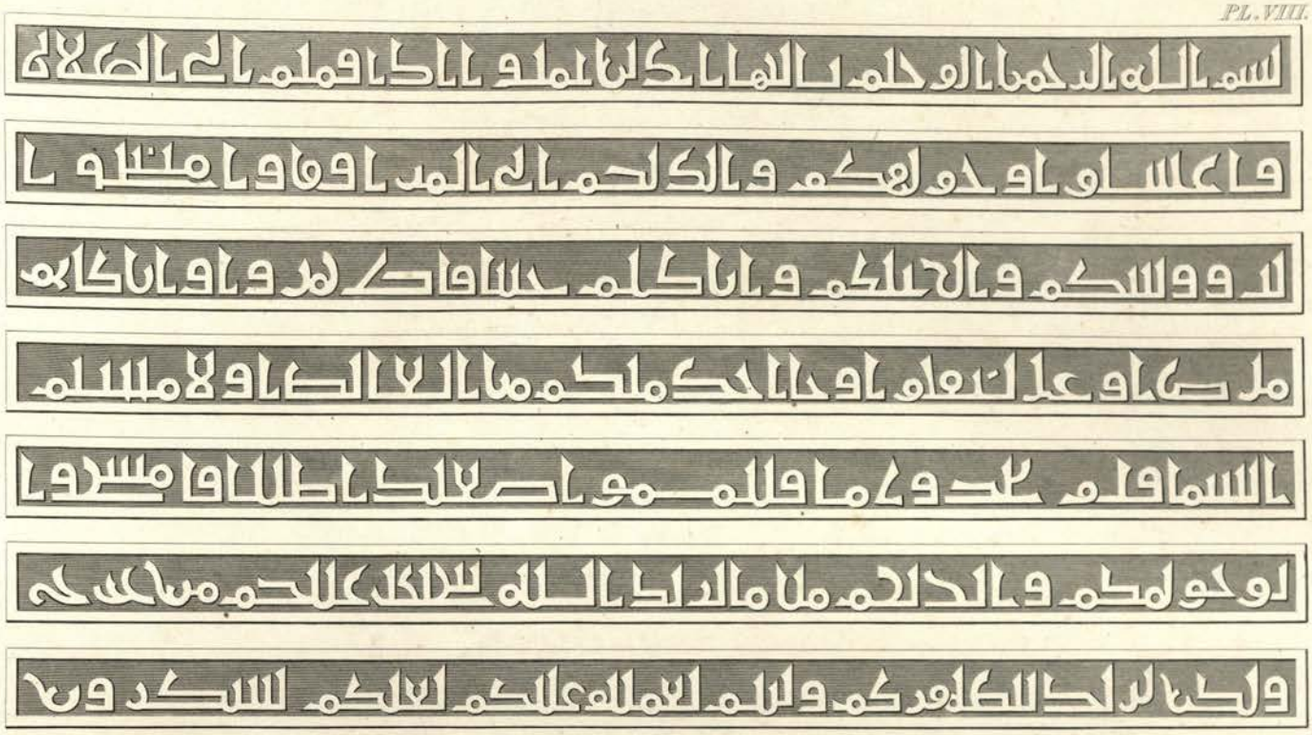

A CUFIC INSCRIPTION IN THE PLACE APPROPRIATED TO THE PERFORMANCE OF ABLUTIONS, IN THE MOSQUE AT CORDOVA.

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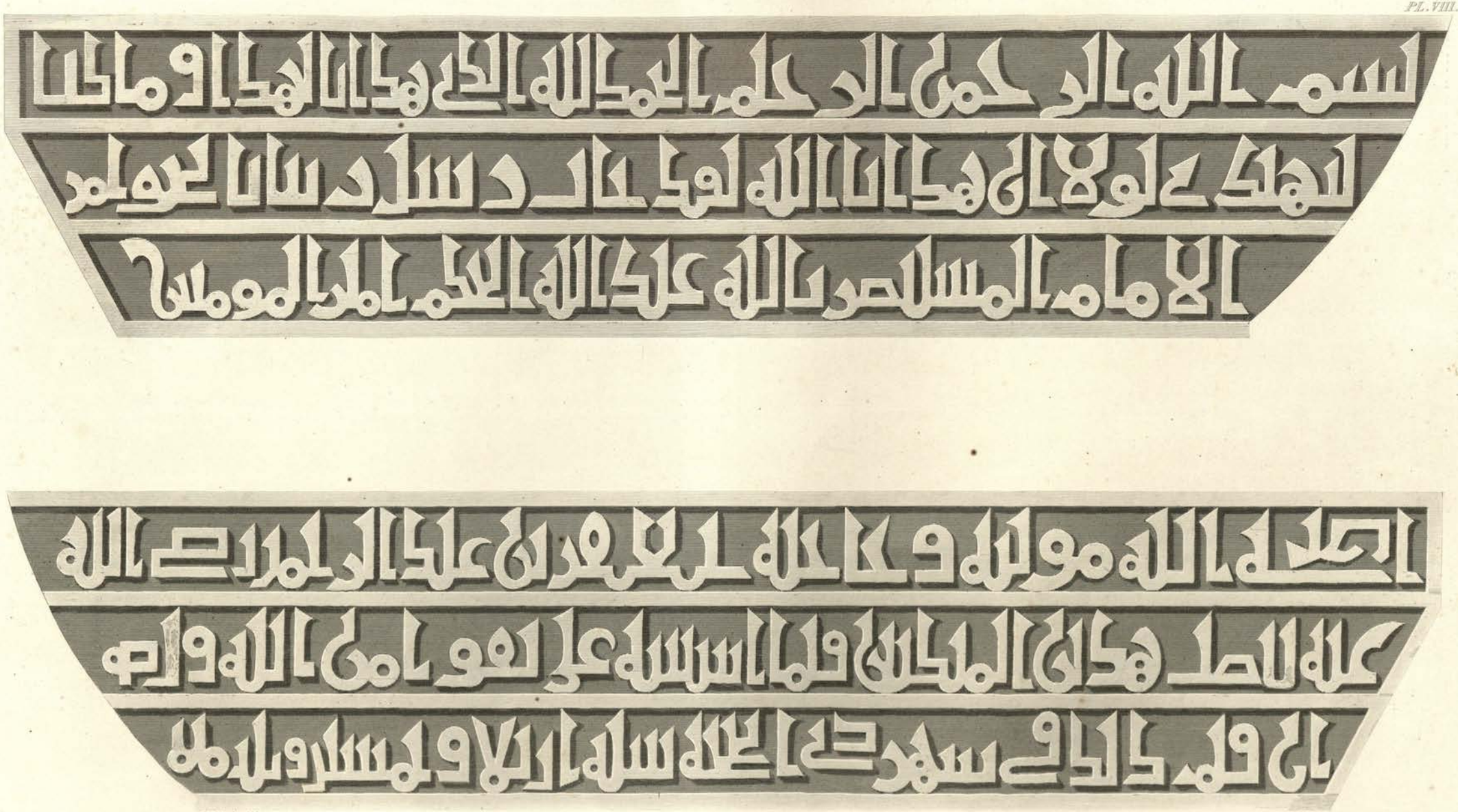
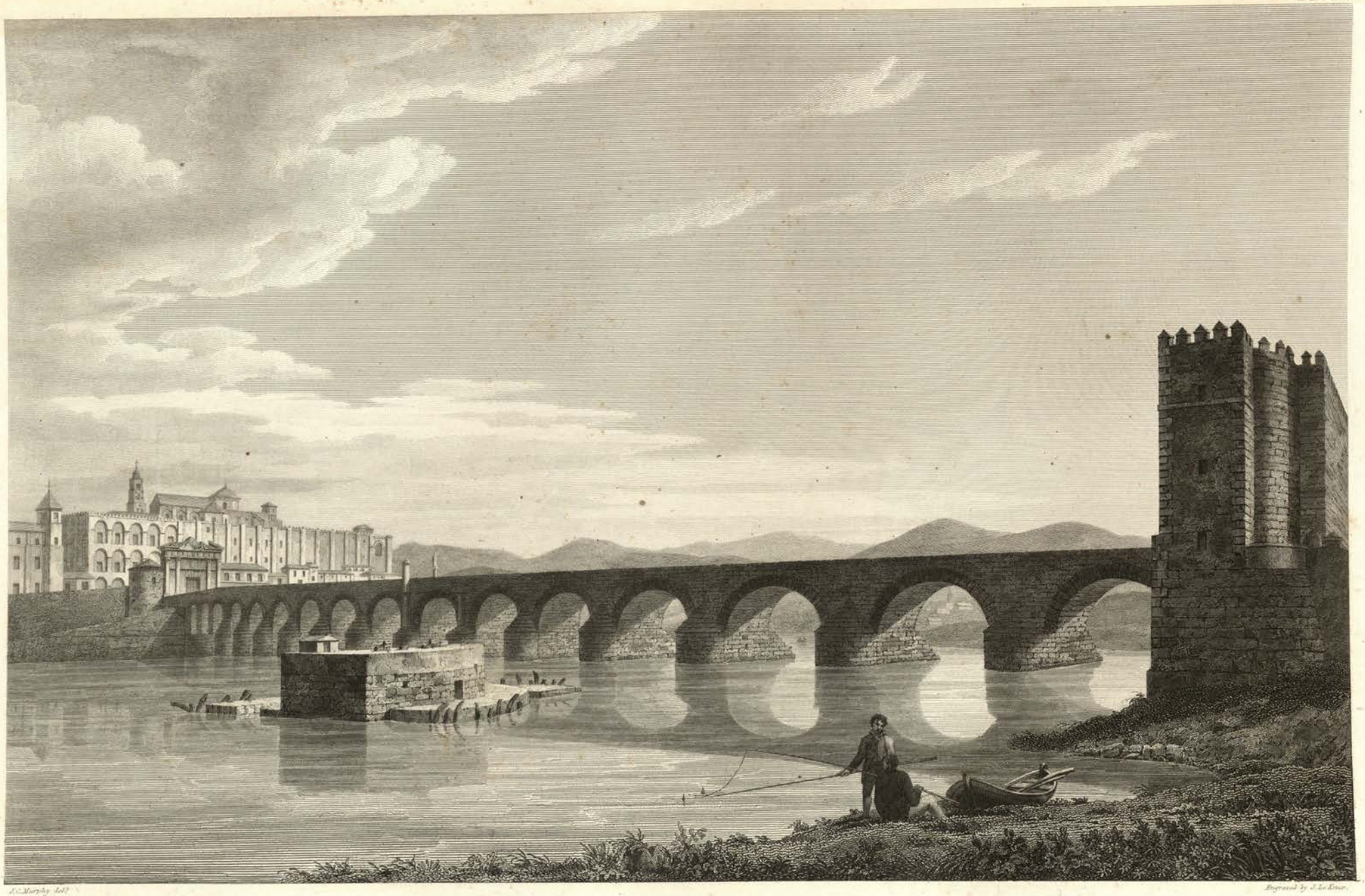


A CUFIC INSCRIPTION ON THE ADDITIONS MADE TO THE MOSQUE AT CORDOVA, BY ORDER OF THE KHALIF ALHAKAM.



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THE BRIDGE OF CORDOVA.

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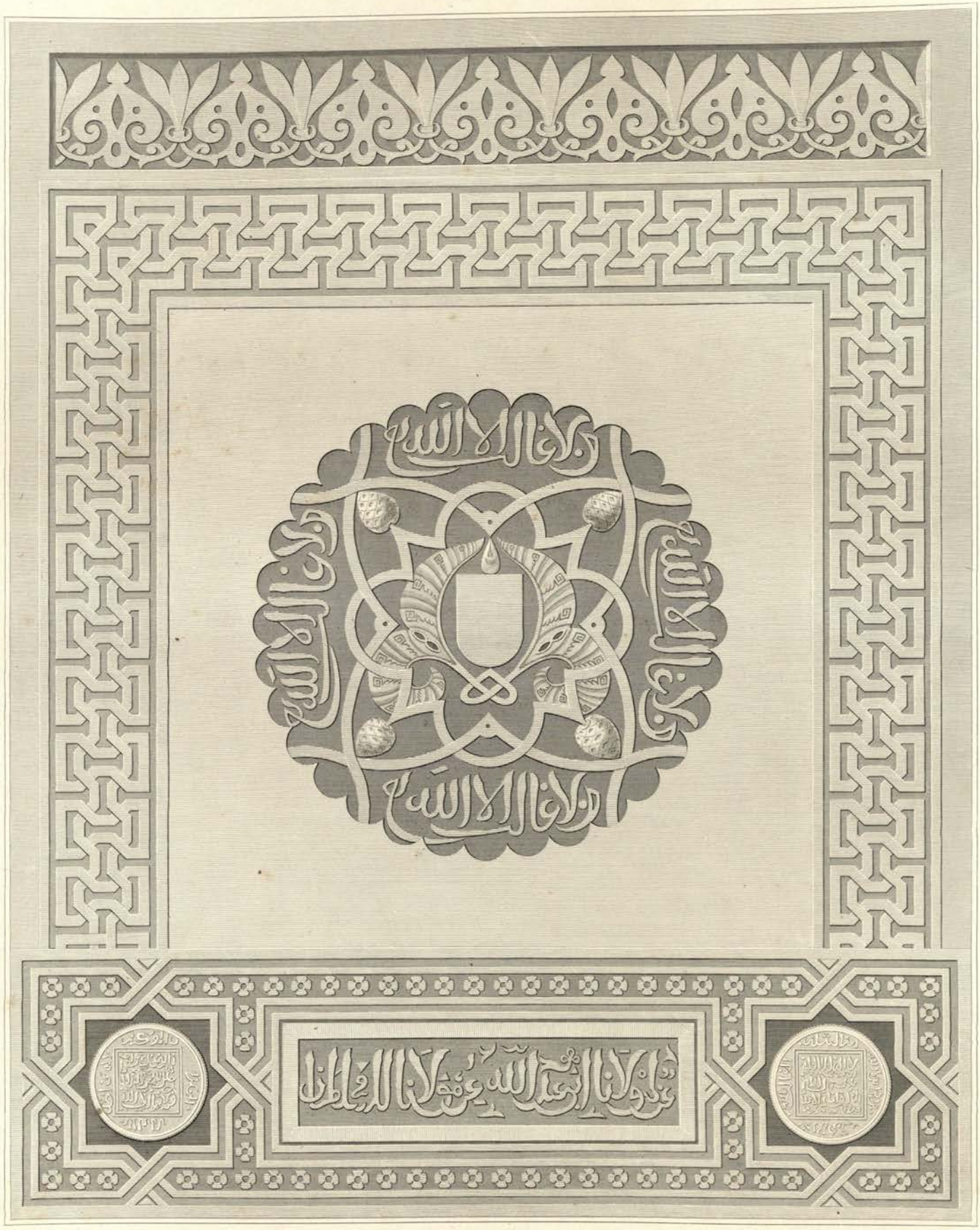
DESCRIPTION OF THE PALACE OF THE ALHAMRA



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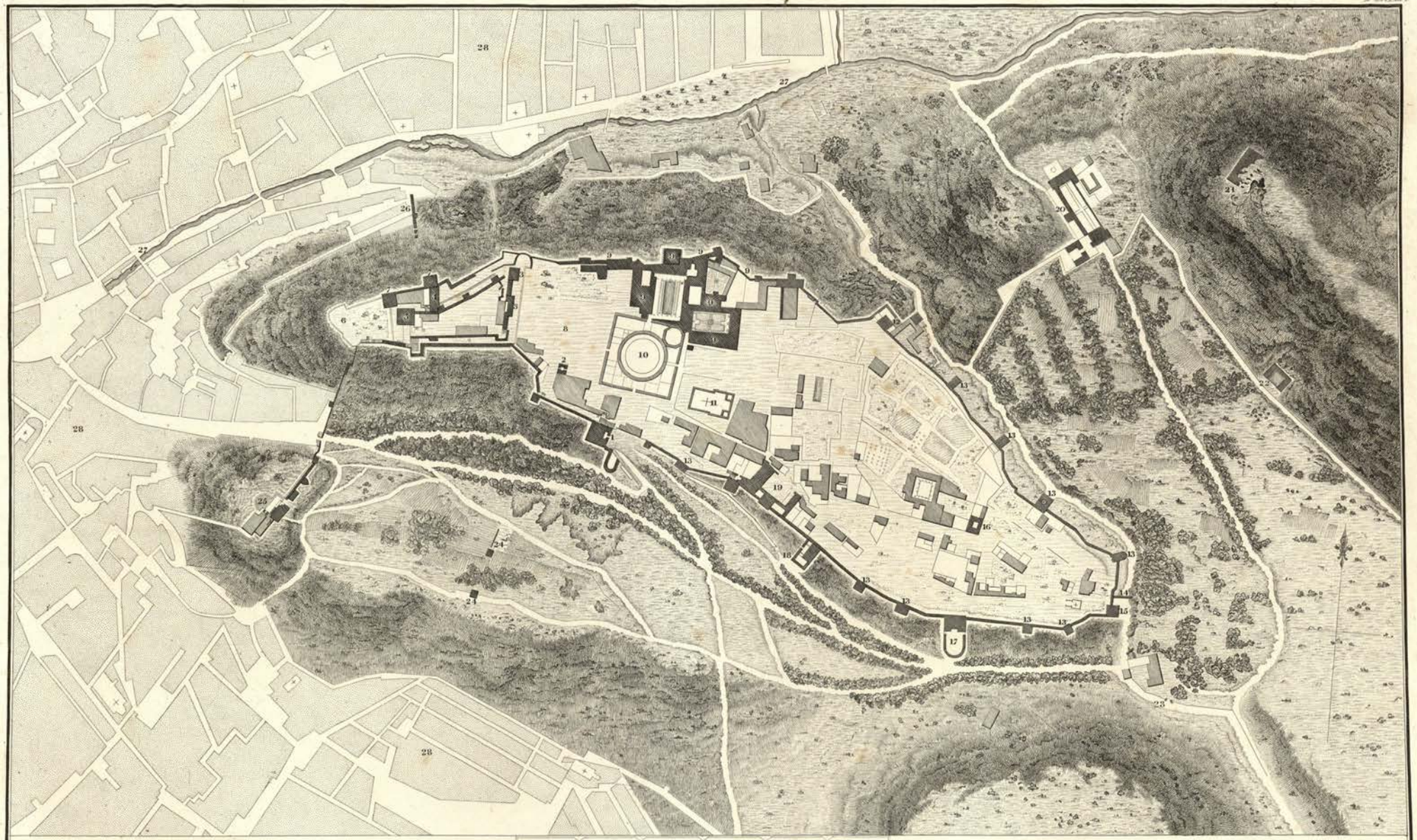
THE ROYAL PALACE AND FORTRESS OF ALHAMRA, AT GRANADA.

Published by Cadell & Davies, June 1st 1813.



1 *Gate of Judgment, now the principal entrance to the Fortress.*
2 *Gate called Puerta del Vino.*
3 *Towers.*
4 *Armory.*
5 *Watch Tower, (Torre de la Vela)*
6 *A Battery.*
7 *Towers.*
8 *Place of the great subterranean Cisterns.*
9 *Remains of the Arabian Palace.*
10 *Palace of the Emperor Charles V.*
11 *Parochial Church.*
12 *Castles Towers &c.*
13 *Towers Flanking the Wall of Fortress.*
14 *Aqueduct, connected with Generalife.*

General Plan
of the FORTRESS *of the* ALHAMBRA

100 200 300 400 500 600 700 800 900 feet

15 *Reservoir Tower.*
16 *Remains of an ancient dwelling.*
17 *Gate, called Puerta de los siete suelos.*
18 *Prison Tower.*
19 *Remains of a building called the Mufti's Palace.*
20 *Royal Villa of Generalife.*
21 *Remains of a castle called la Silla del Moro.*
22 *Arabian Cistern called Baño de las Damas.*
23 *Coach entrance to Generalife.*
24 *Ruins of a Fortress.*
25 *Castles and Towers ——— Torres Vermejas.*
26 *Remains of a Fortress.*
27 *River Darro.*
28 *Part of the City of Granada.*

NB. All the strong shaded parts represent ancient works.

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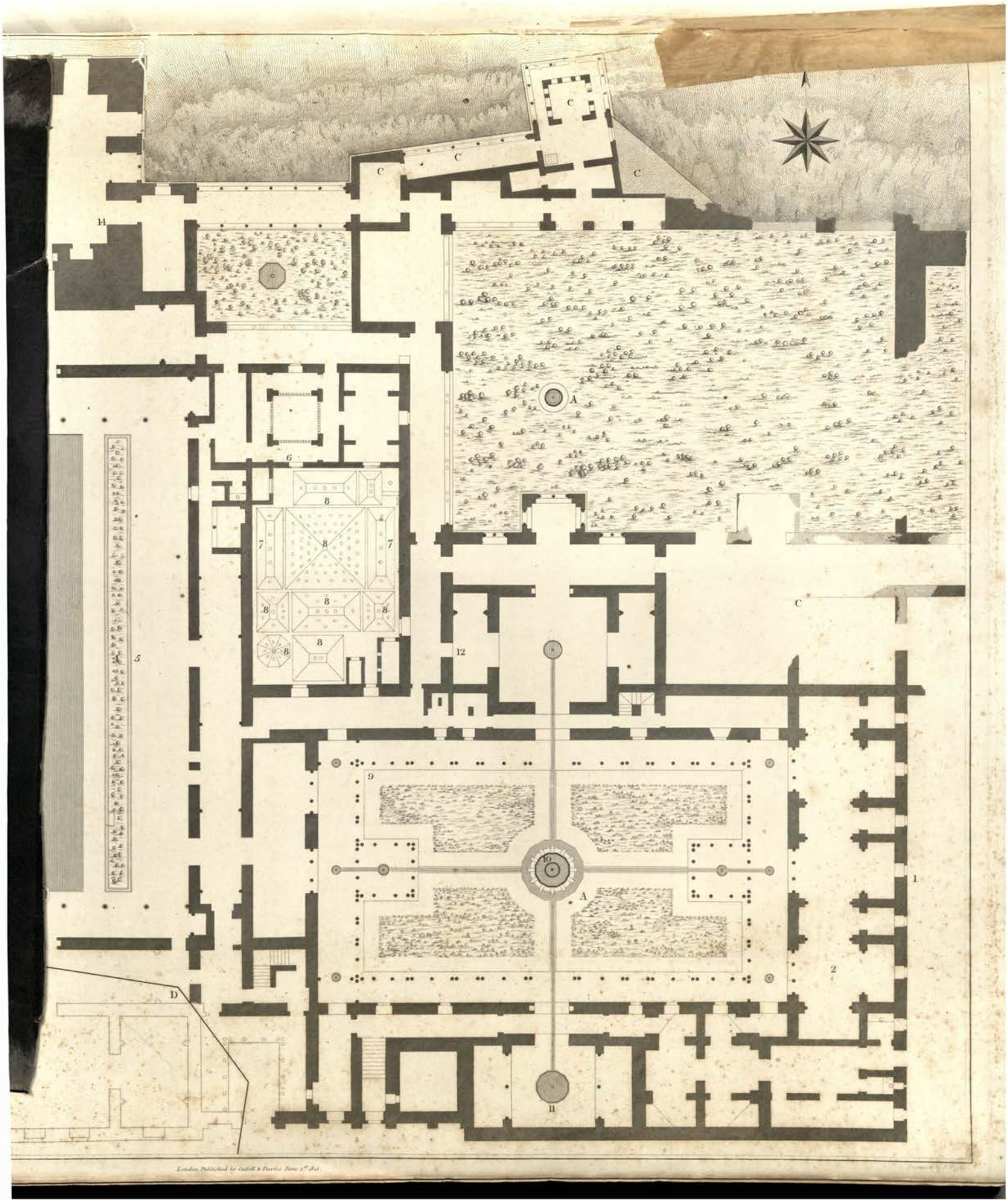
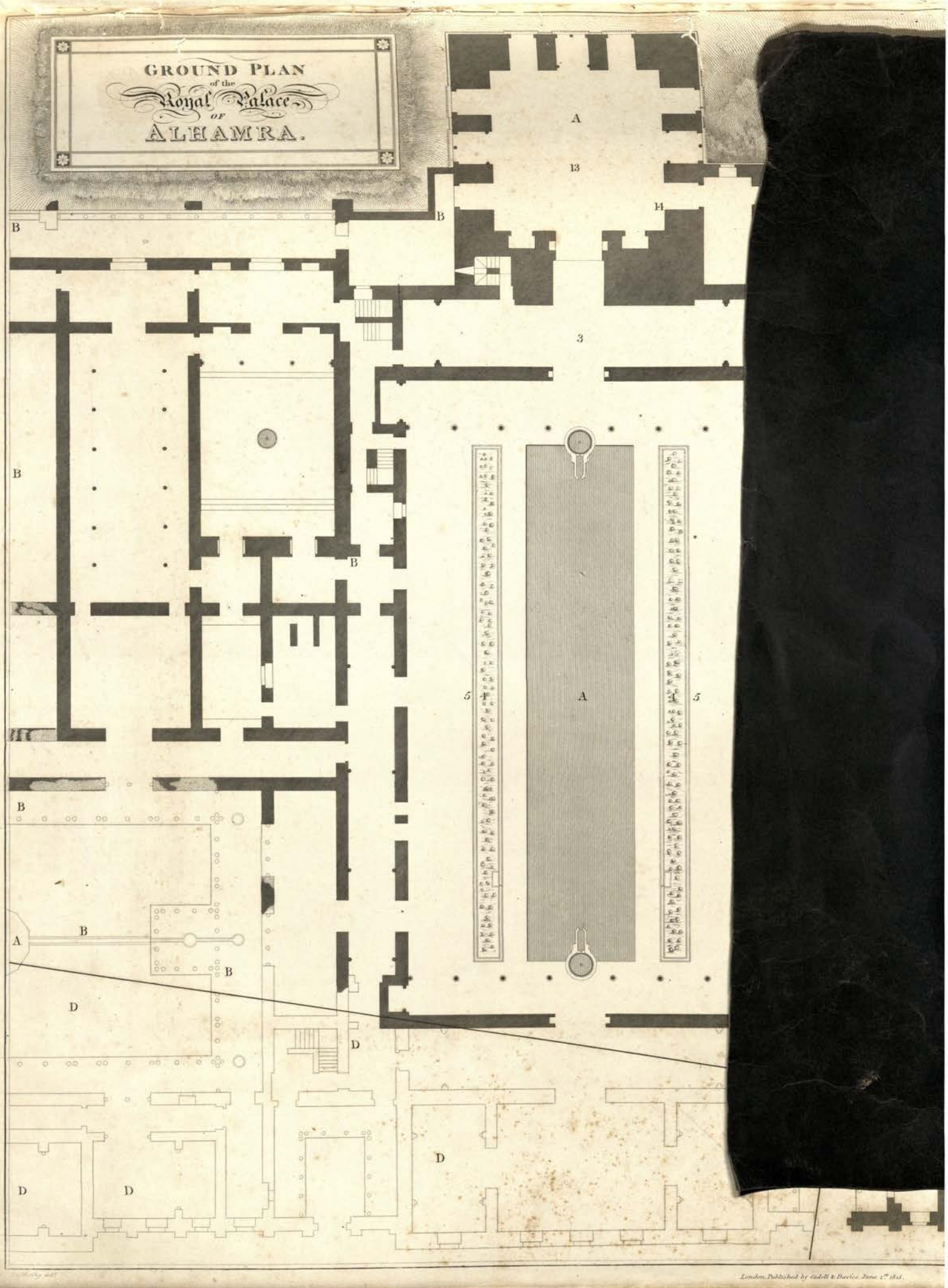
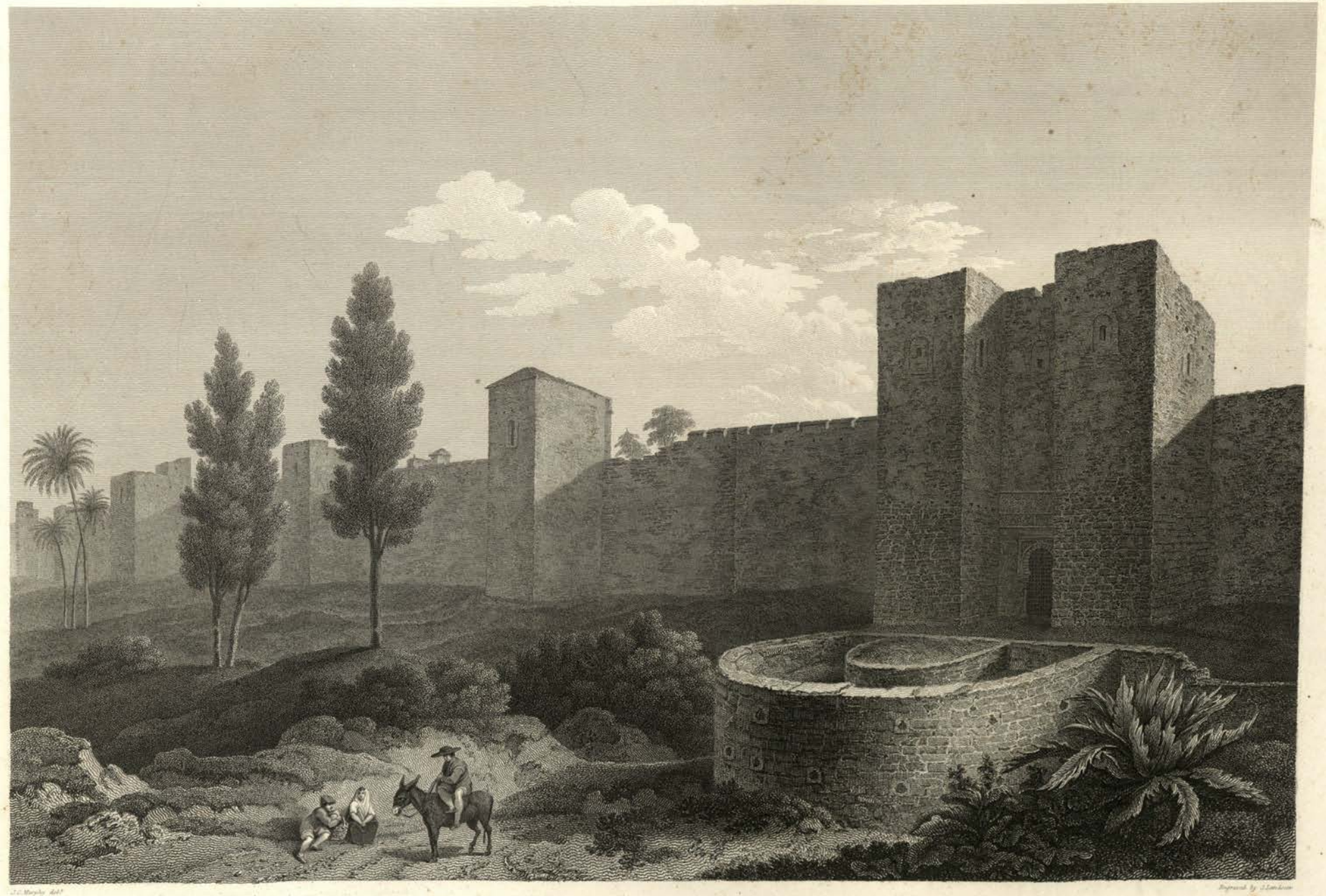
J. Walker Sculp.



London, Published by Cadell & Davies June 1st 1815.

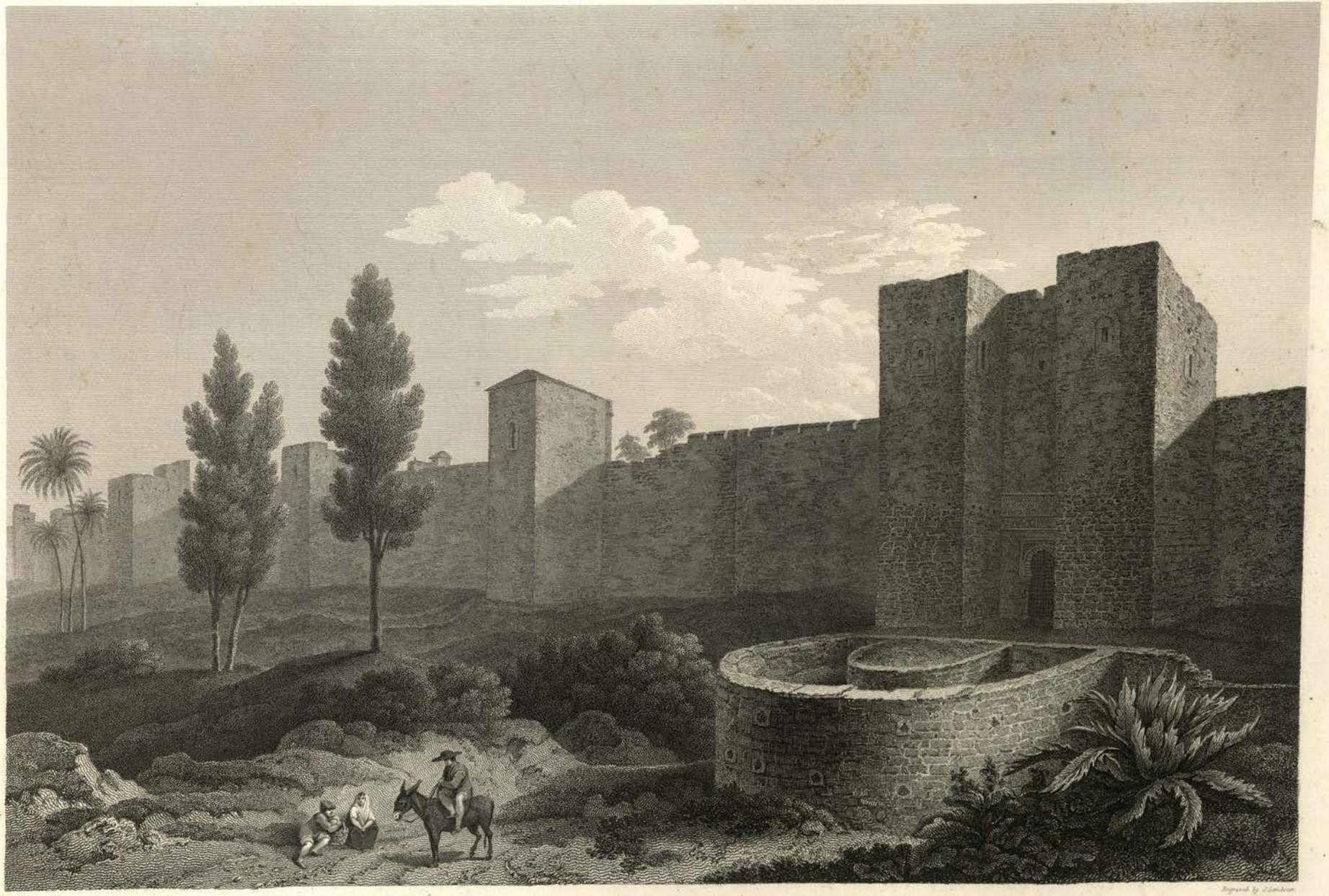


London, Published by Cadell & Davies, June 1st 1815.



THE PRINCIPAL ENTRANCE TO THE ALHAMRA.

London Published by Cadell & Davies June 3d 1815.

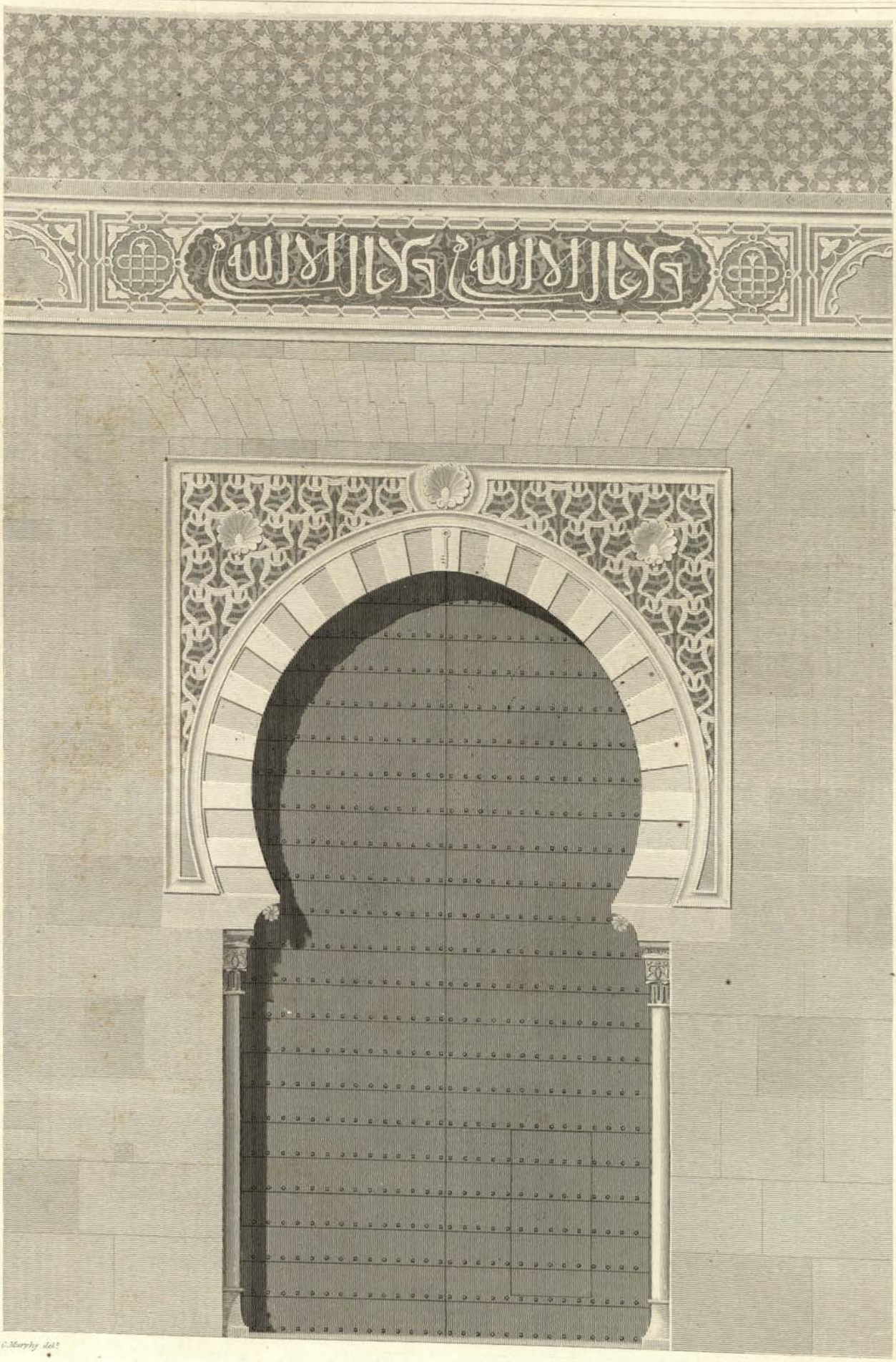


THE PRINCIPAL ENTRANCE TO THE ALHAMRA.

London. Published by Cadell & Davies, June 1st 1815.

THE GATE OF JUDGMENT.

London. Published by Cadell & Davies. June 1st 1815.

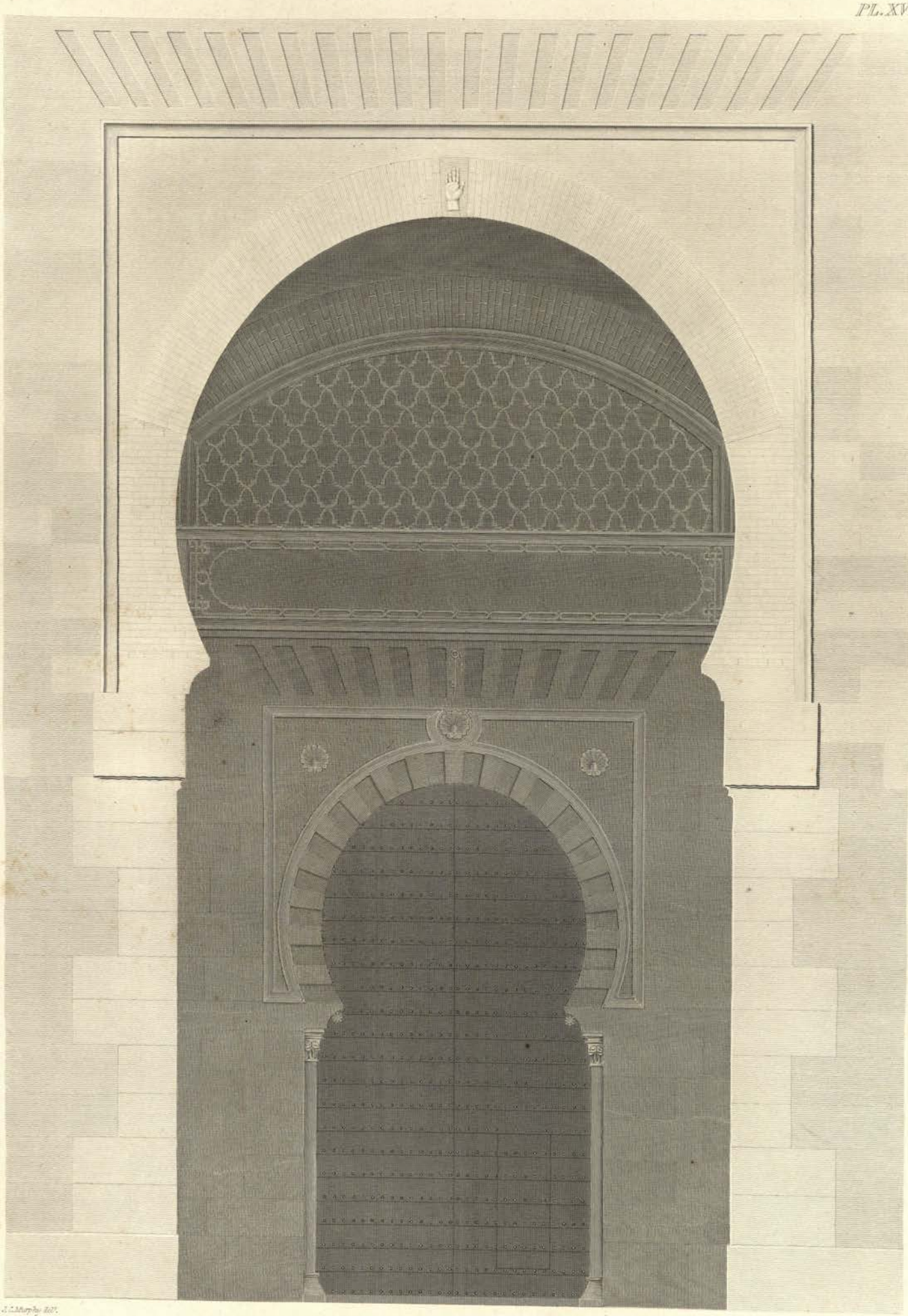


J.C.Murphy del.

Engraved by J.Porter.

ELEVATION OF THE ANCIENT GATE OF JUDGMENT.

London, Published by Cadell & Davies, June 1st 1815.

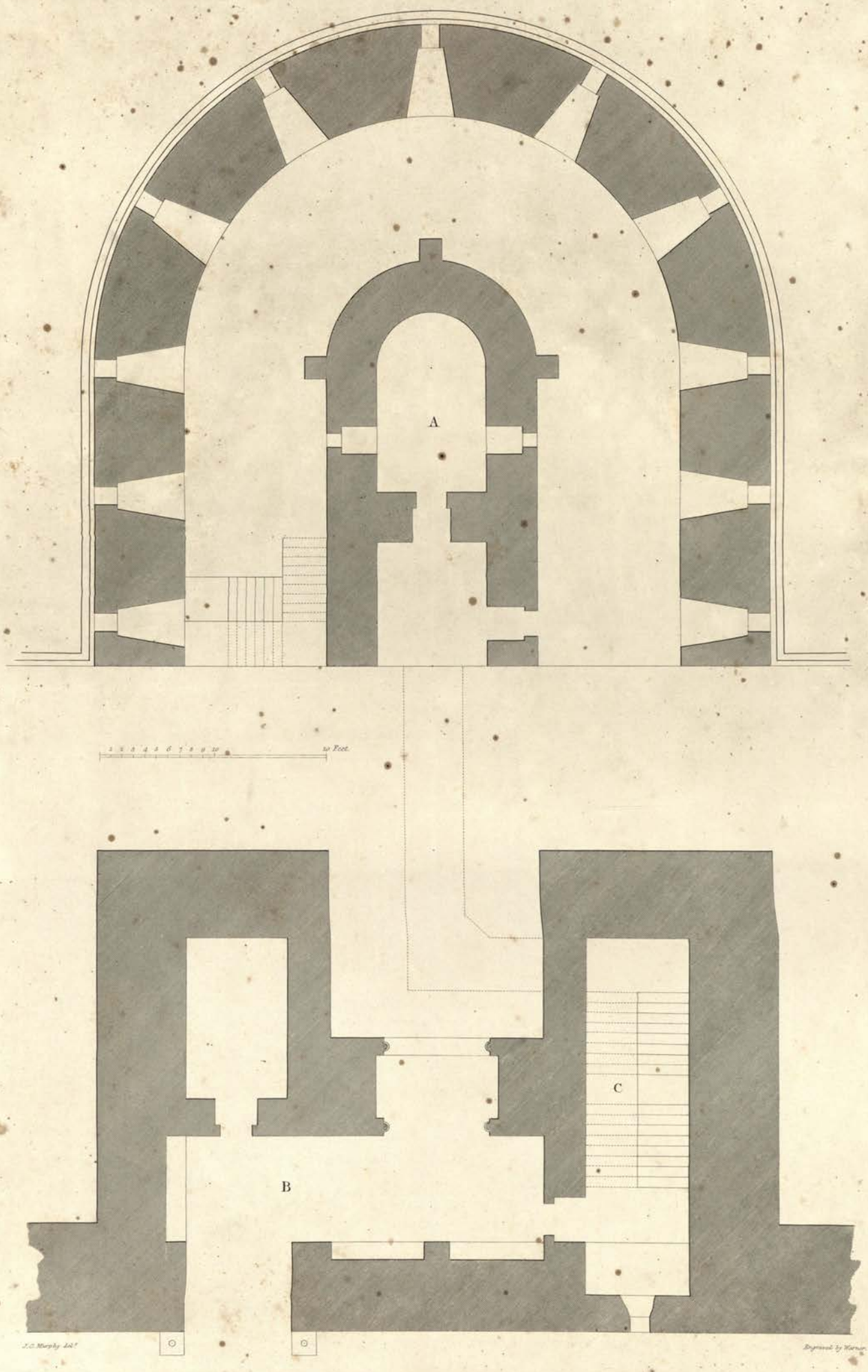


J. C. Murphy del.

Engraved by S. Porter.

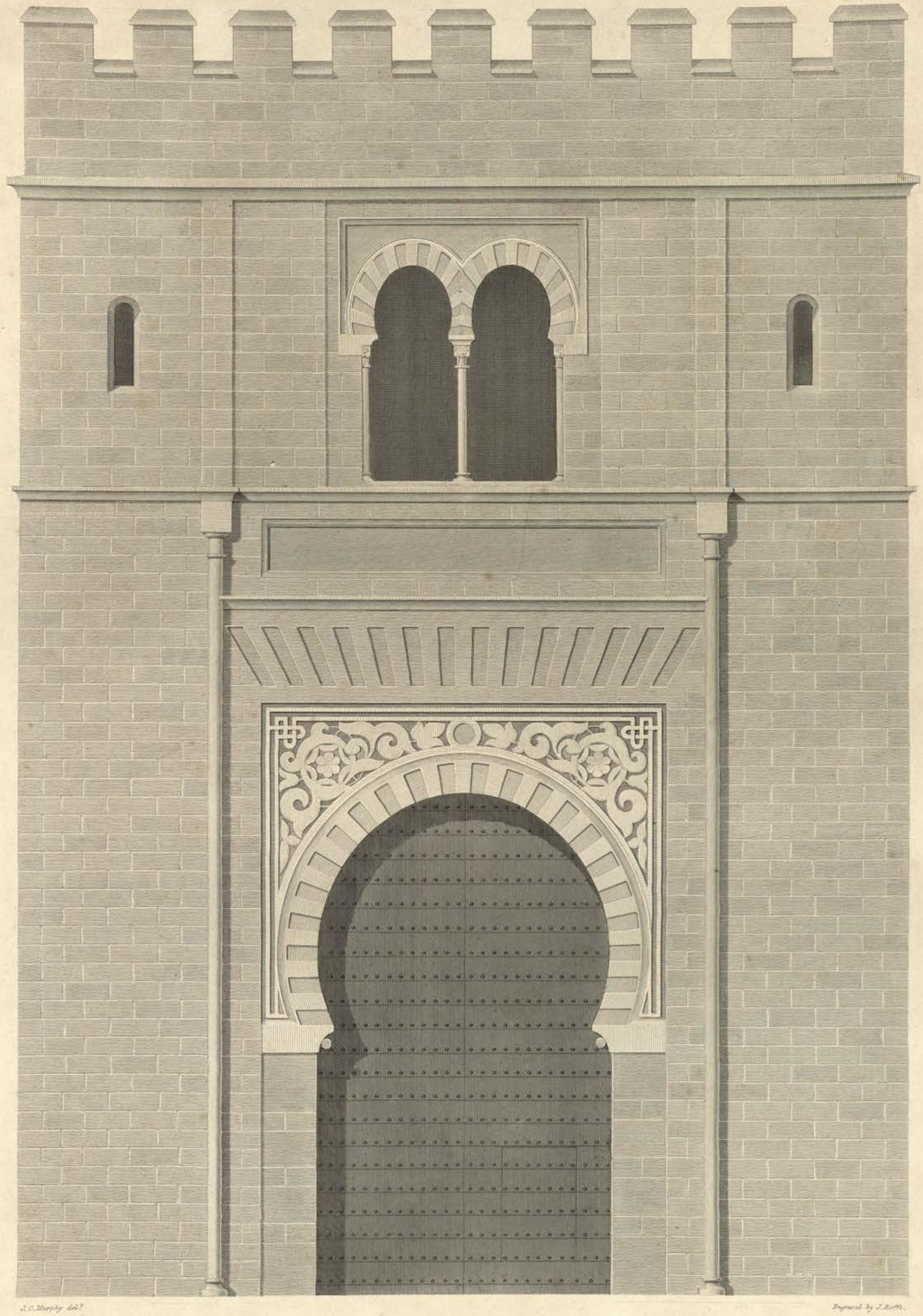
PORCH OF THE GATE OF JUDGMENT.

London, Published by Cadell & Davies June 1st 1815.



A SECTION OF THE GATE OF JUDGMENT.

London, Published by Cadell & Davies, June 1st 1813.

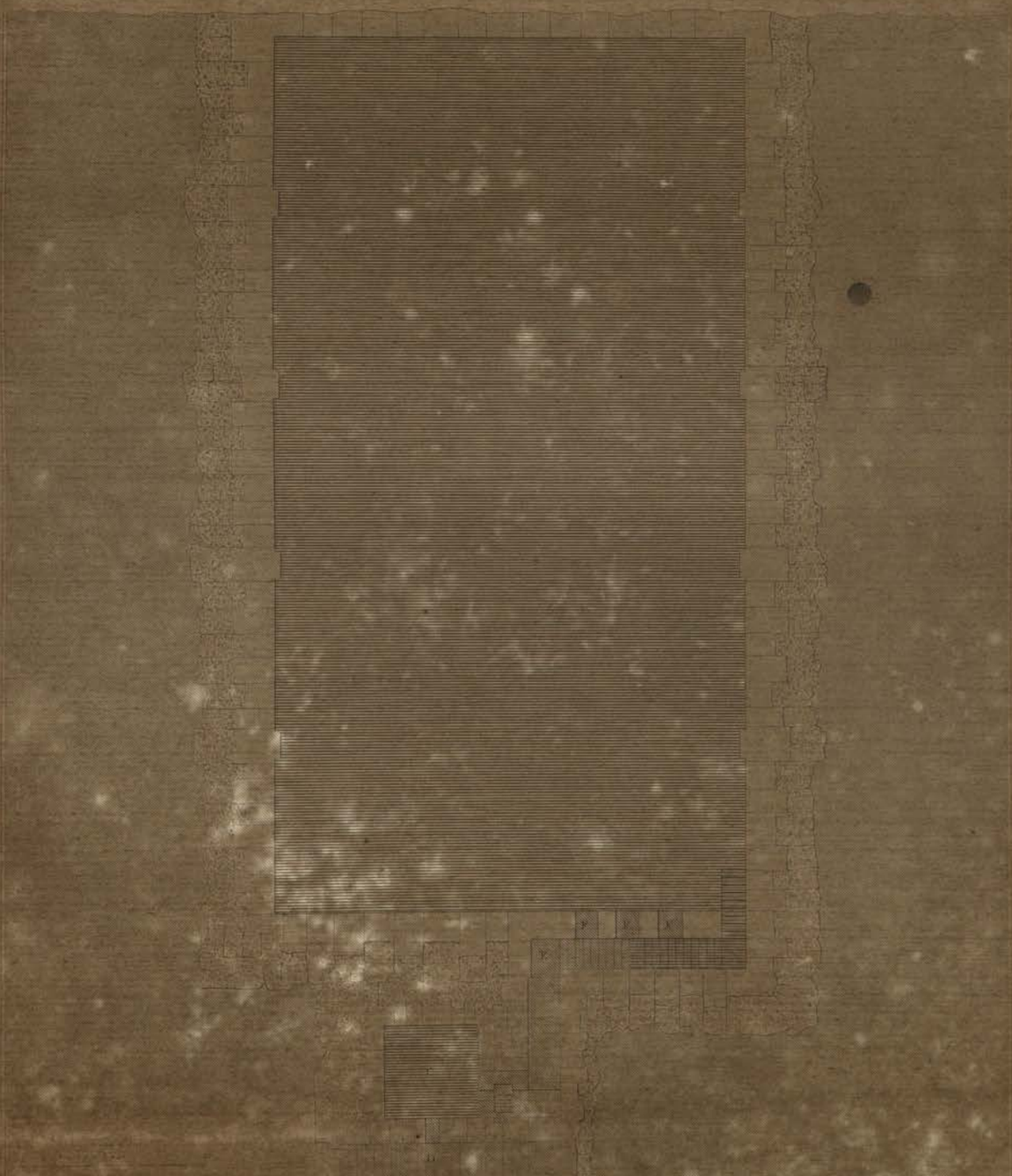


J.C. Murphy del.

Engraved by J. Roffe.

ELEVATION OF THE PUERTA DEL VINO.

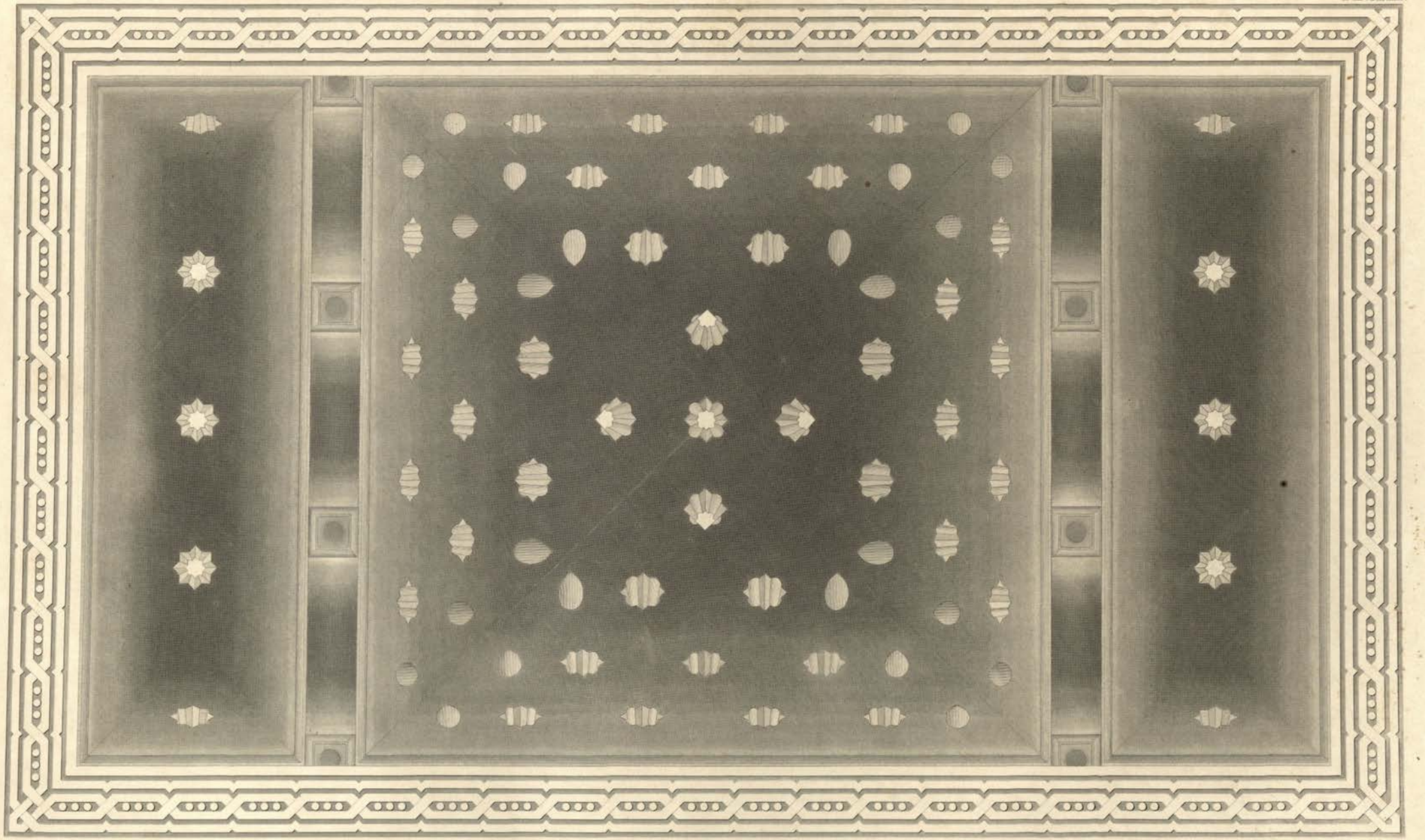
London. Published by Cadell & Davies. June 2d 1813.



PLAN AND SECTION OF THE GREAT CISTERN IN THE ALHAMBRA.

THE HALL OF THE BATHS.

A SECTION OF THE HALL OF THE BATHS.

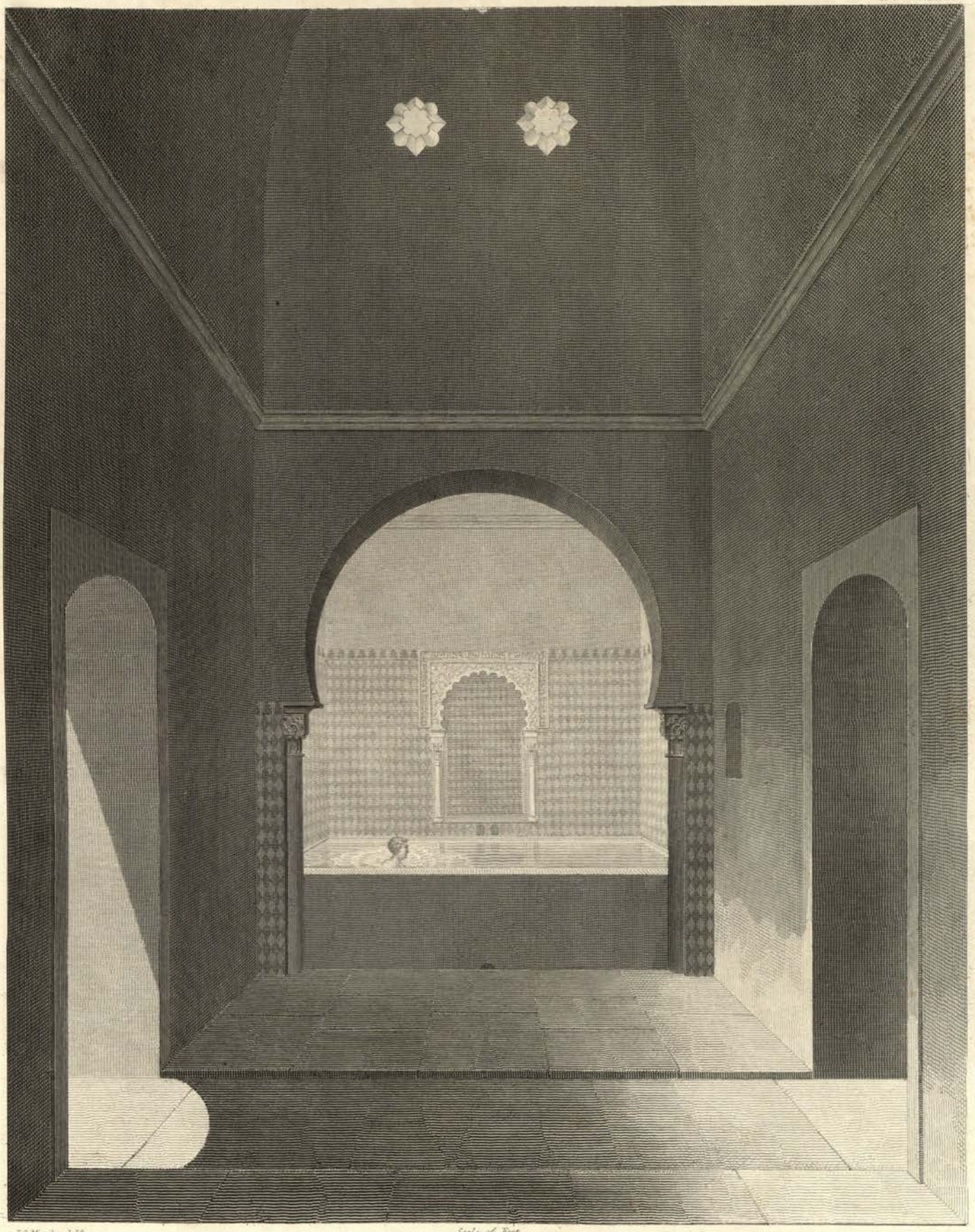


J.C.Moody del.

Engraved by S.Porter.

CEILING OF THE HALL OF THE BATHS.

London. Published by Cadell & Davies, June 1st 1815.



J.C. Murphy delt.

Scale of Feet.

1 2 3 4 5 6 7 8 9 10 feet

Engraved by J. Roffe.

THE KING'S BATH.

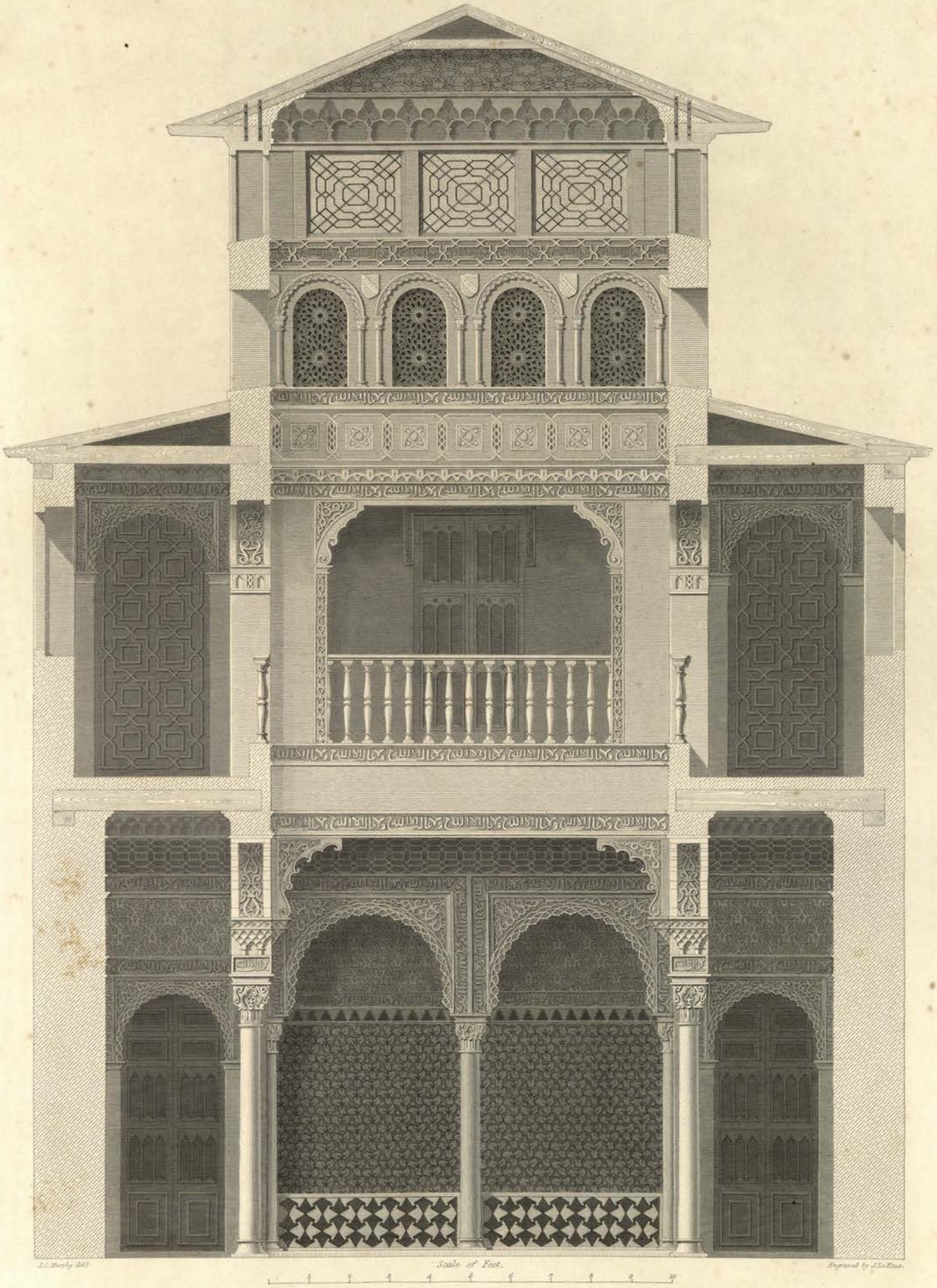
London Published by Cadell & Davies, June 1st 1815.

J. C. Murphy del.t

Engraved by H. Le Keux

THE QUEEN'S BATH.

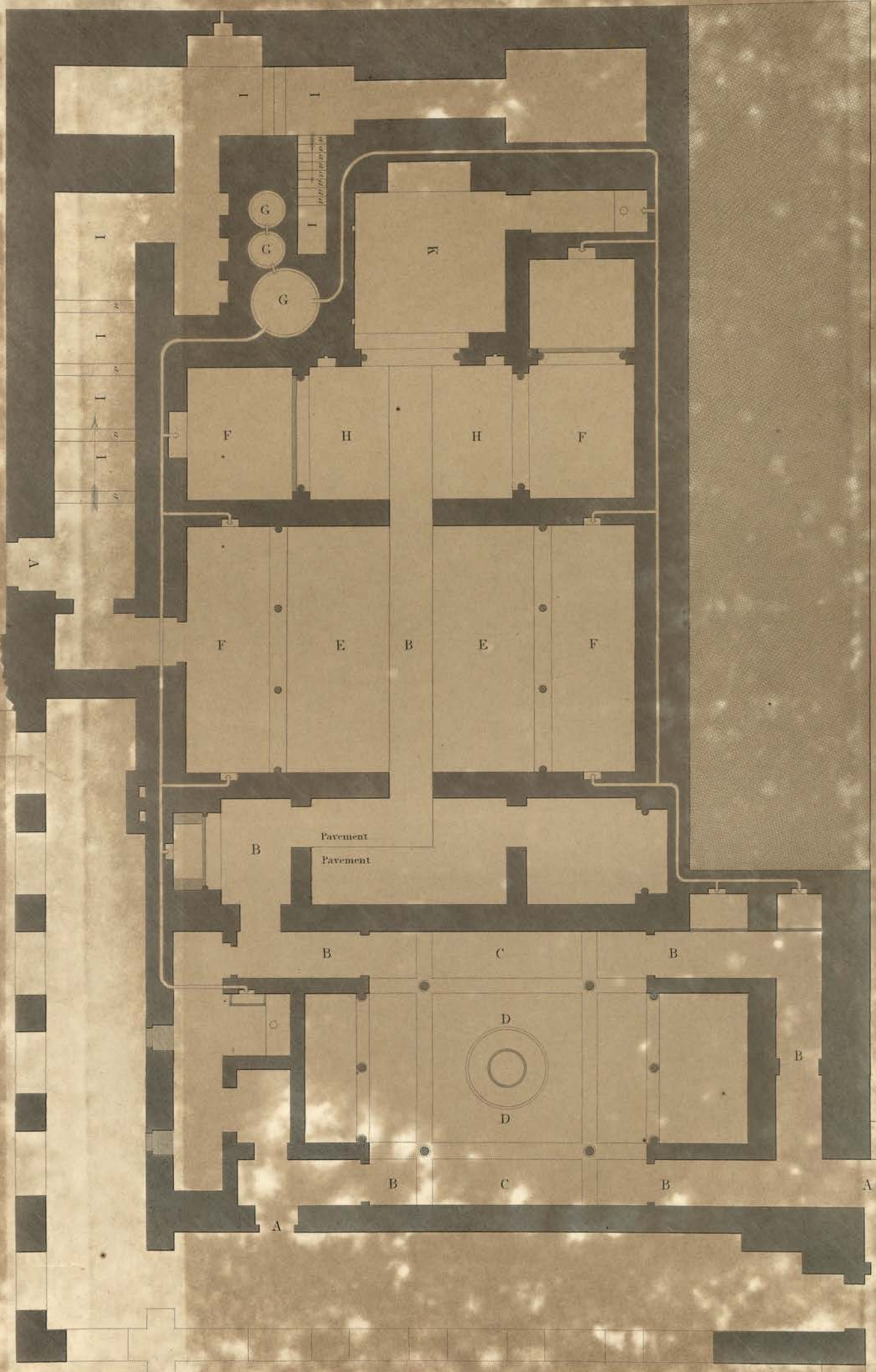
London, Published by Cadell & Davies, June 1st 1818.



CONCERT ROOM OF THE BATHS.

London. Published by Cadell & Davies. June 1st 1815.

A SECTION OF THE BATHS IN THE ALHAMBRA.

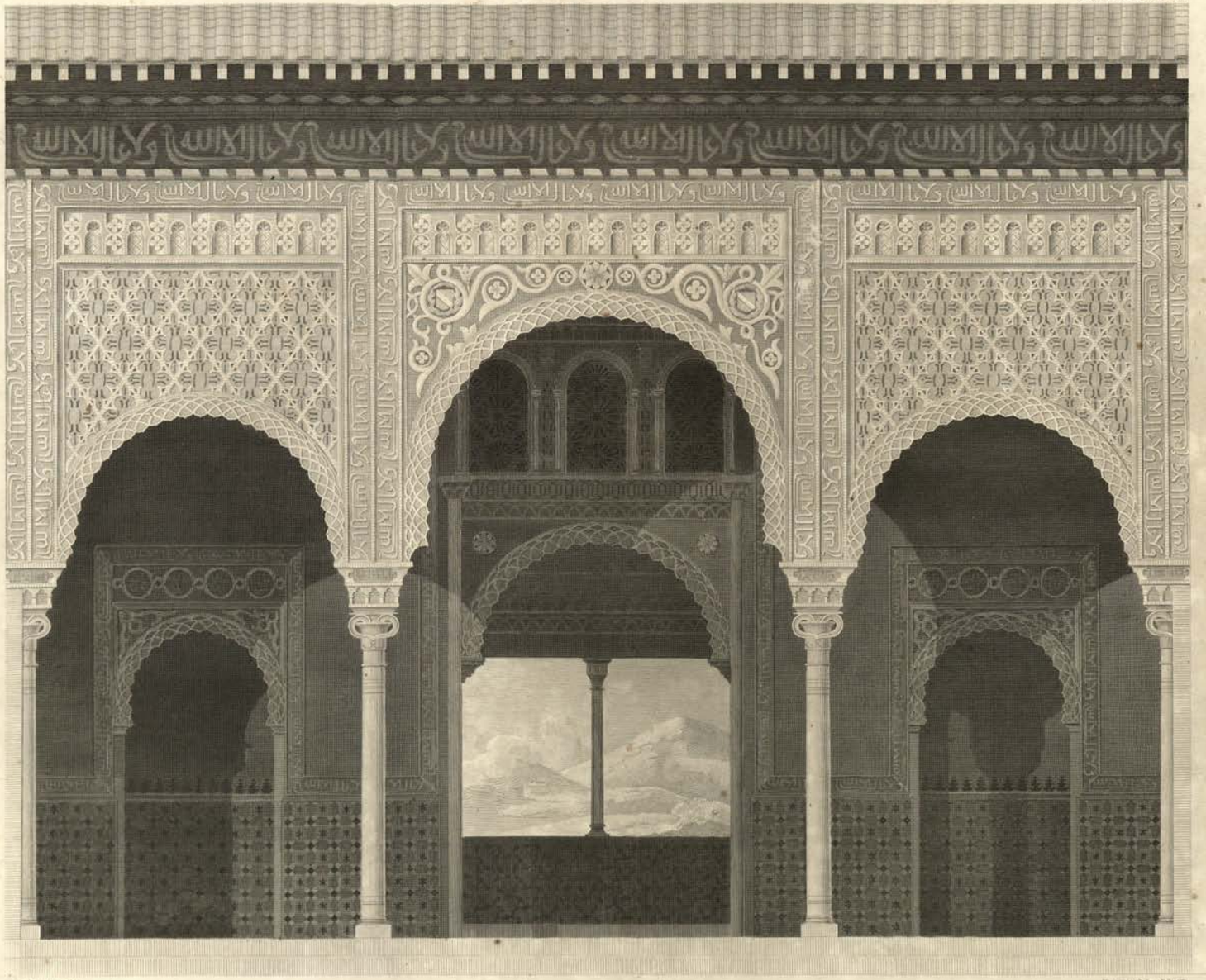


J. C. Murphy delt.

A GROUND PLAN OF THE BATHS, IN THE ALHAMRA.

Engraved by

London, Published by Cadell & Davies, June 1st 1815.

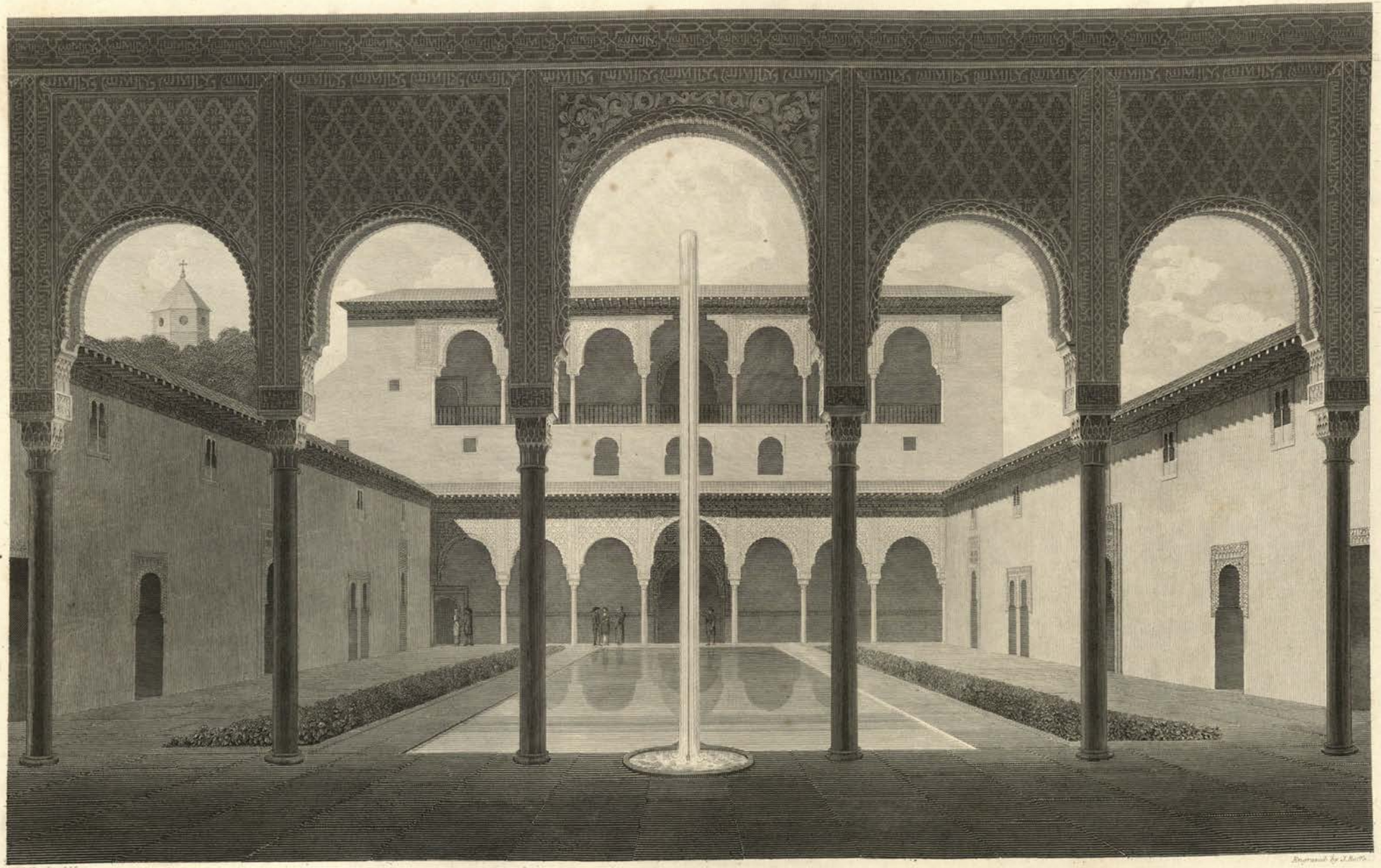


J. C. Murphy del.

Engraved by J. Roffe.

ELEVATION OF A SMALL PORTICO NEAR THE CHAPEL.

London, Published by Cadell & Davies, June 1st 1815.



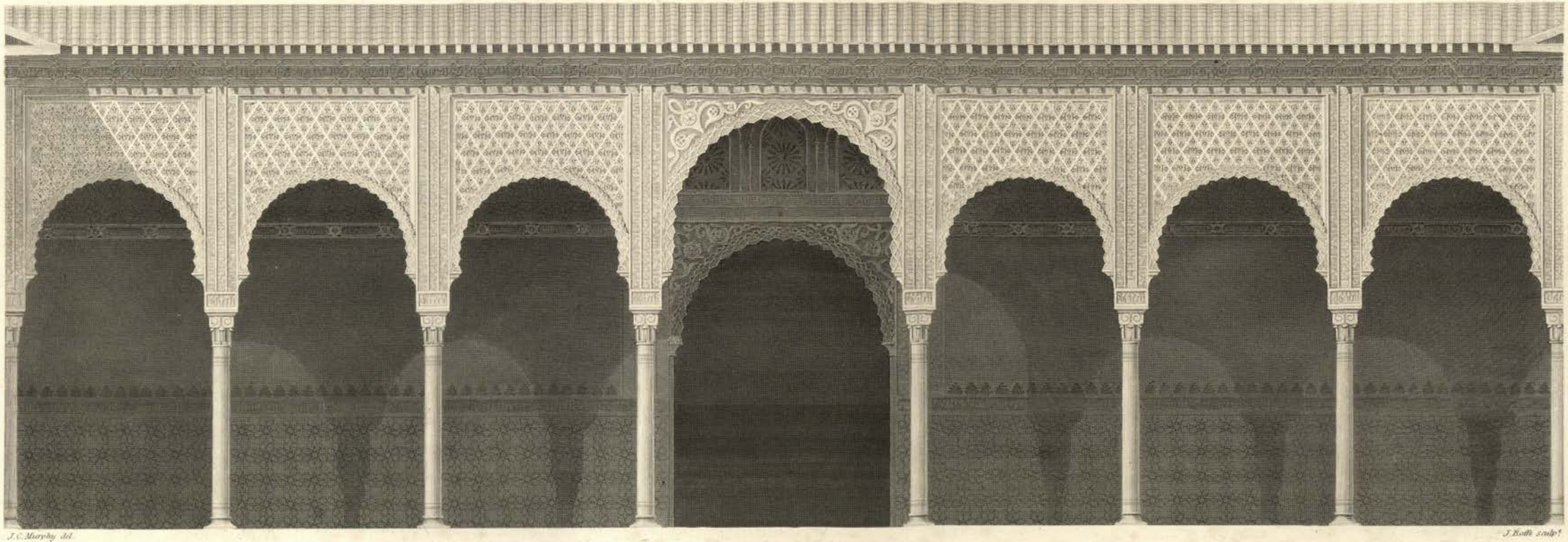
J.C. Murphy delt.

Engraved by J. Roffe.

NORTH SIDE OF THE PATEO DEL AGUA, OR GREAT FOUNTAIN.

London Published by Cadell & Davies, June 1st 1813.

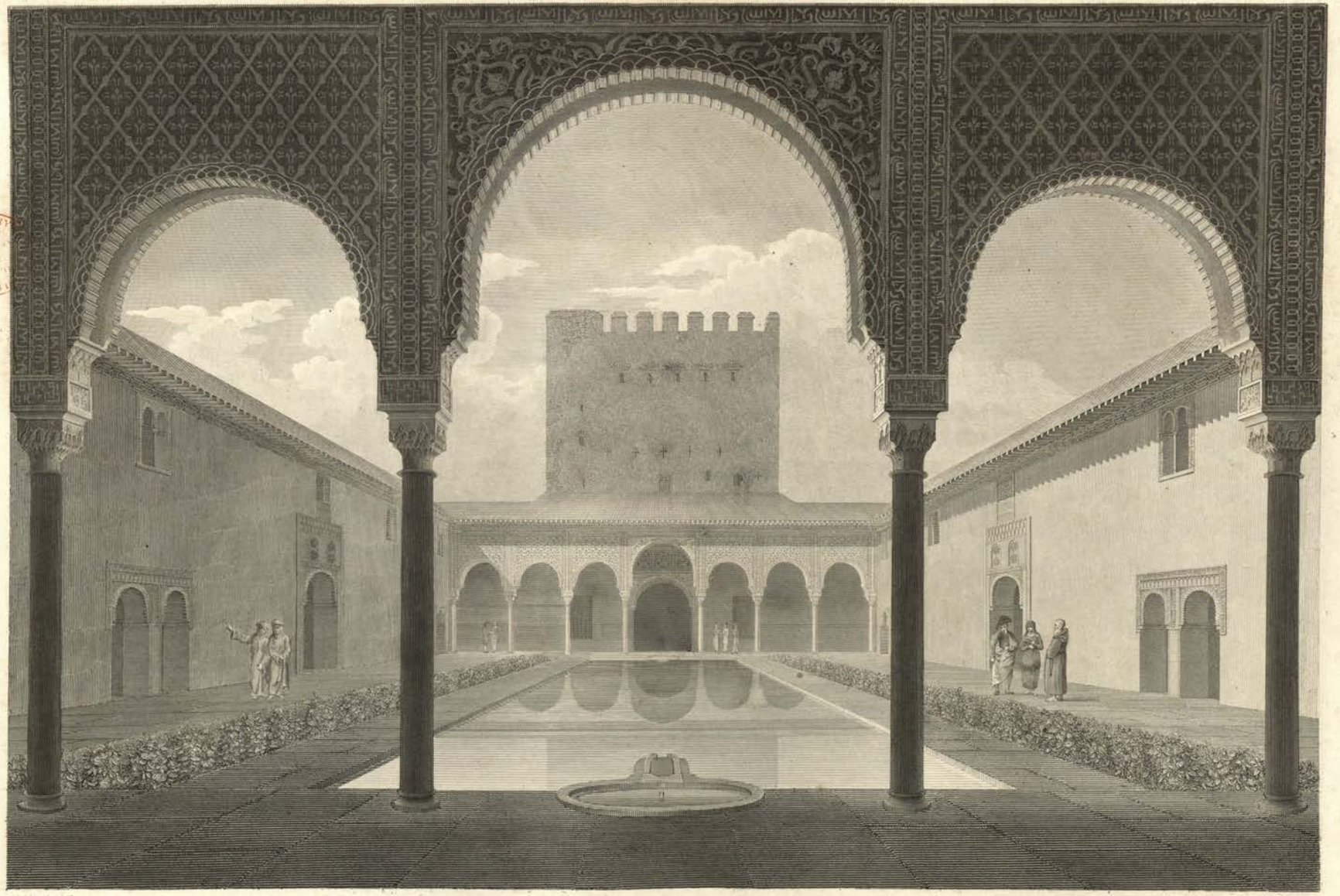
PL. XXX.



J. C. Murphy del. J. Roffe sculp.

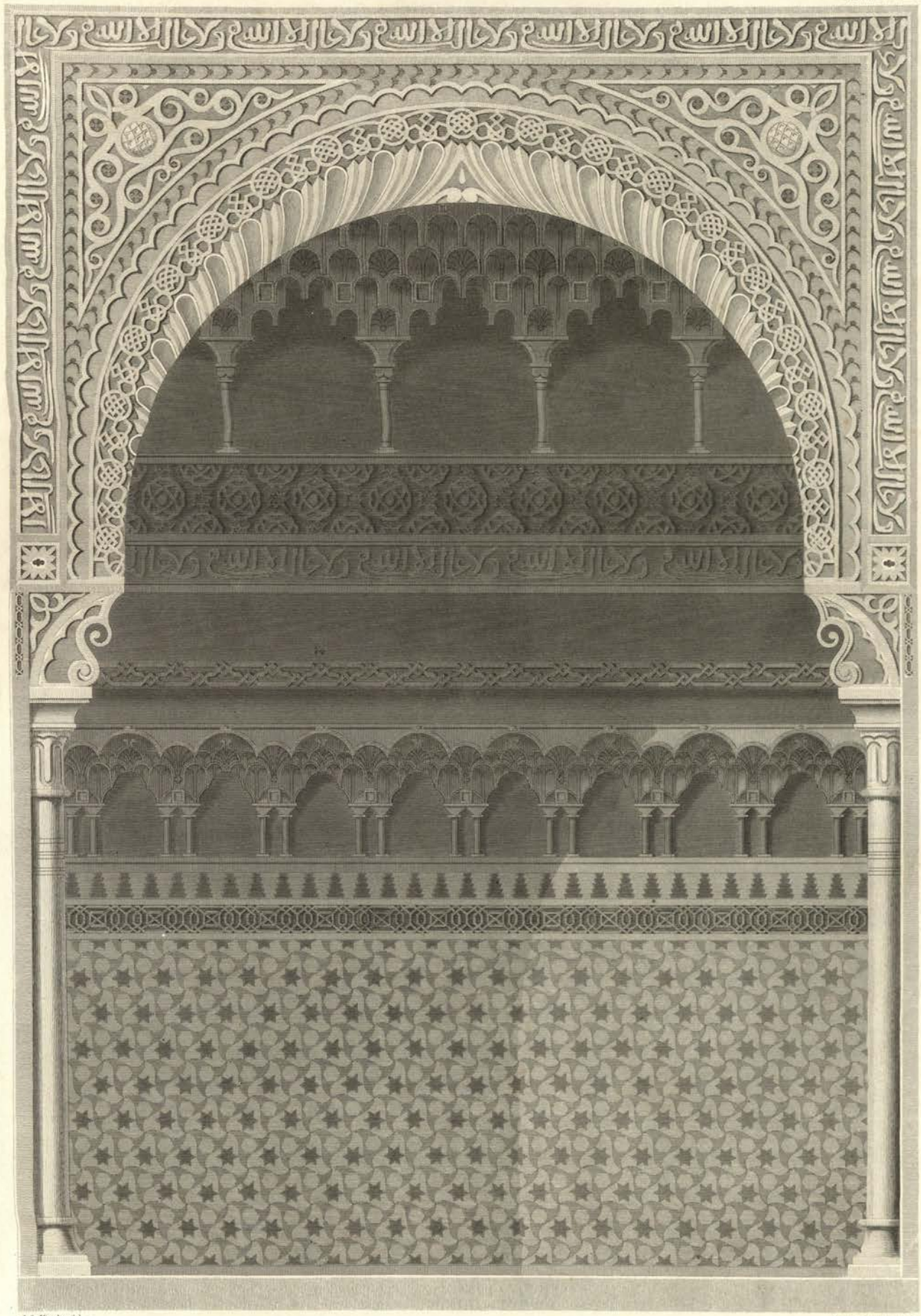
ELEVATION OF THE PORTICO ON THE NORTH SIDE OF THE PATEO DEL AGUA.

London Published by Cadell & Davies June 1st 1815.



VIEW OF THE SOUTH SIDE OF THE PATEO DEL AGUA.

London. Published by Cadell & Davies. June 1st 1813.

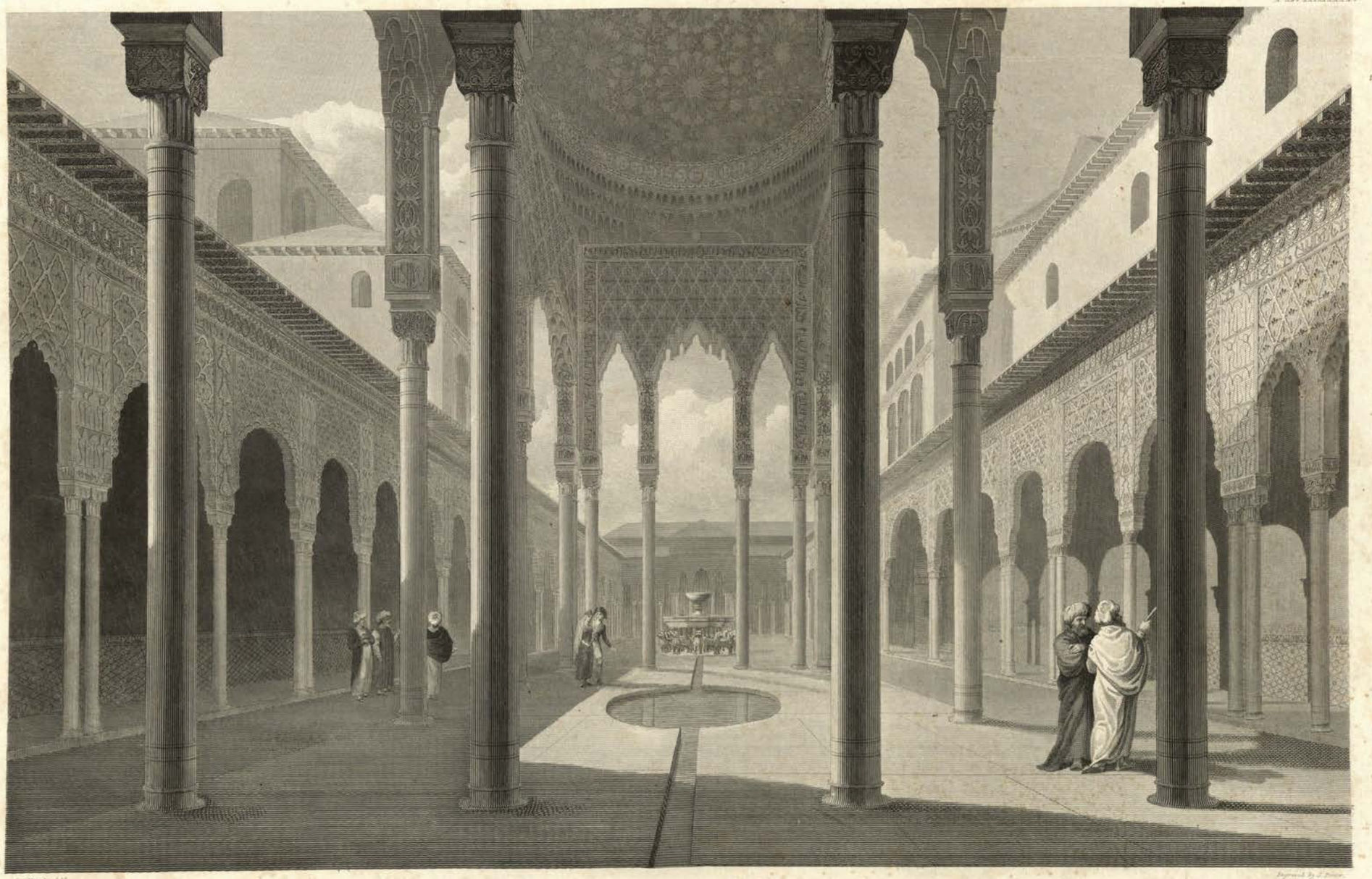


J.C. Murphy del.

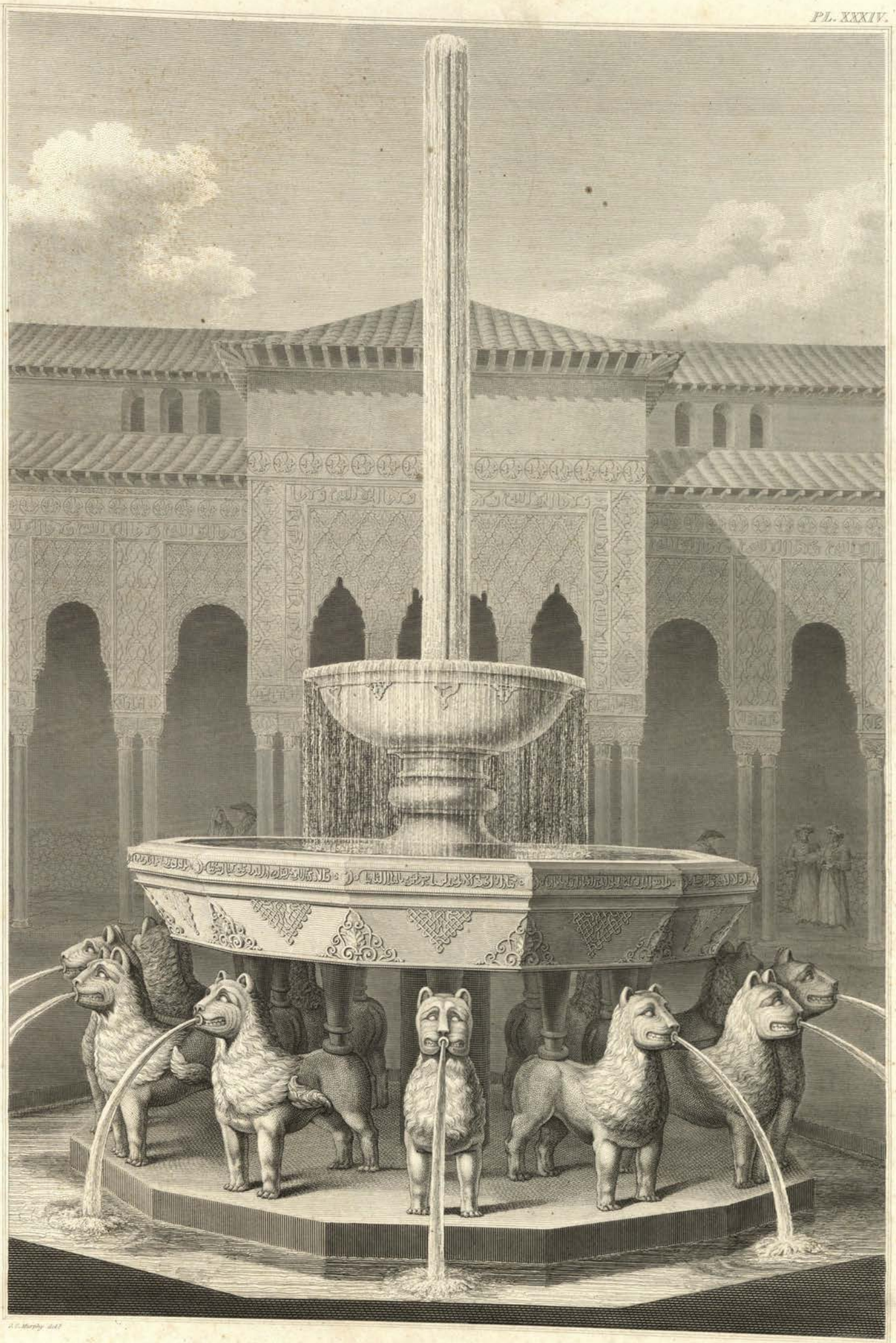
Engraved by W. Westmacott.

ELEVATION OF AN ALCOVE IN THE PATEO DEL AGUA.

London Published by Cadell & Davies June 1st 1815.



A PERSPECTIVE VIEW OF THE COURT AND FOUNTAIN OF LIONS.

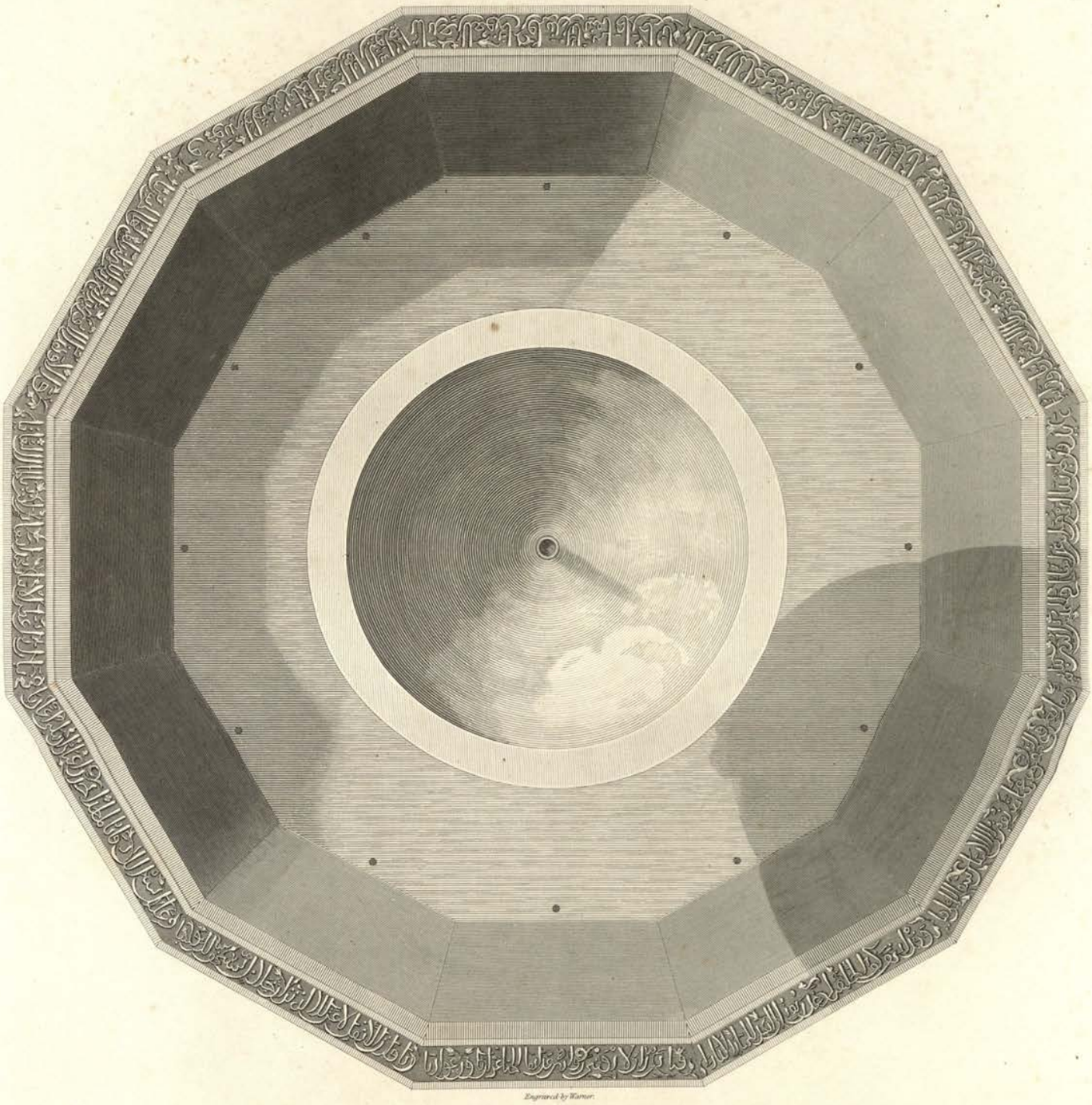


J. C. Murphy del.

Engraved by J. Le Keux

ELEVATION OF THE FOUNTAIN OF LIONS.

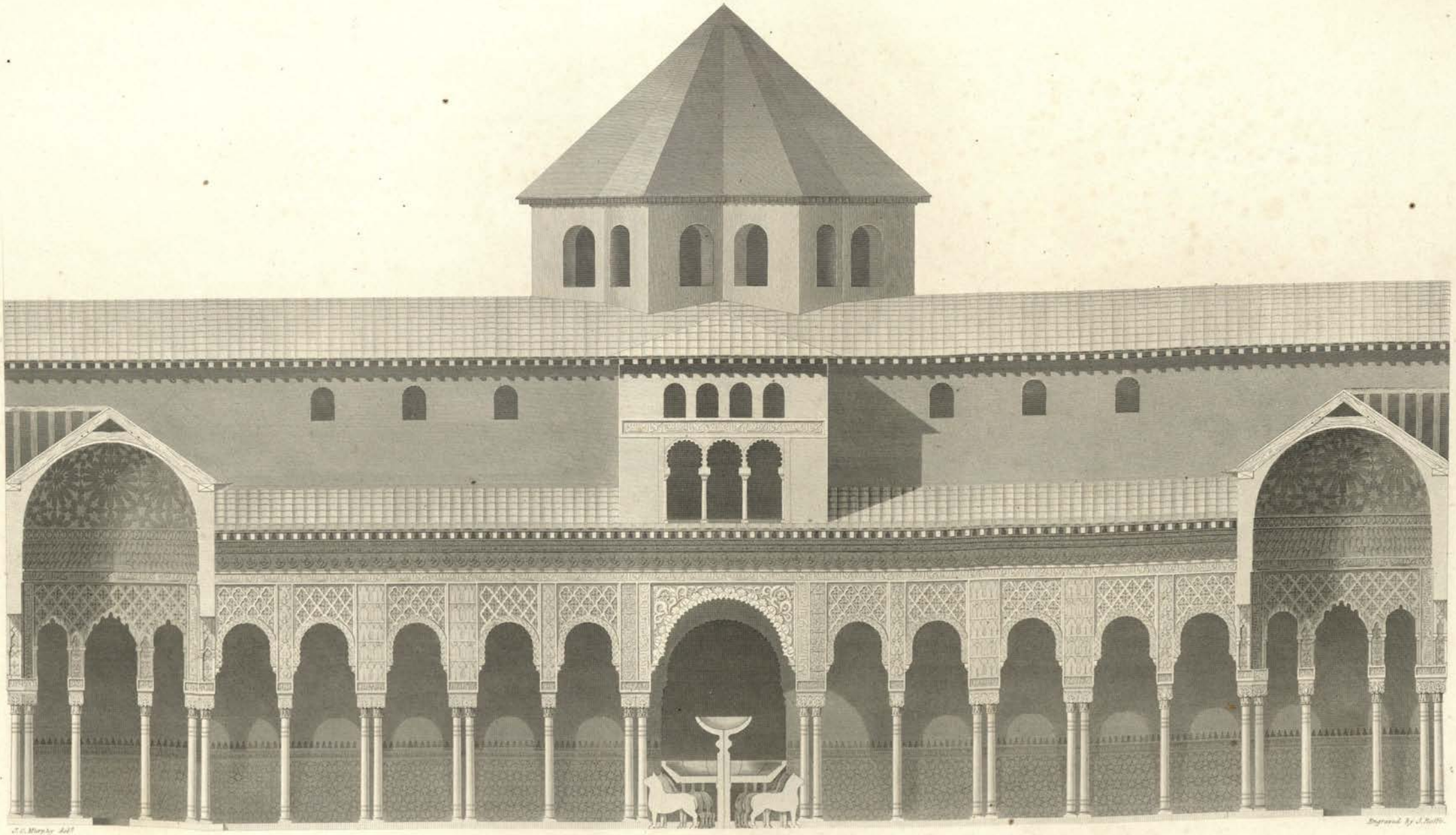
London. Published by Cadell & Davies, June 1st 1813.



Engraved by Warner.

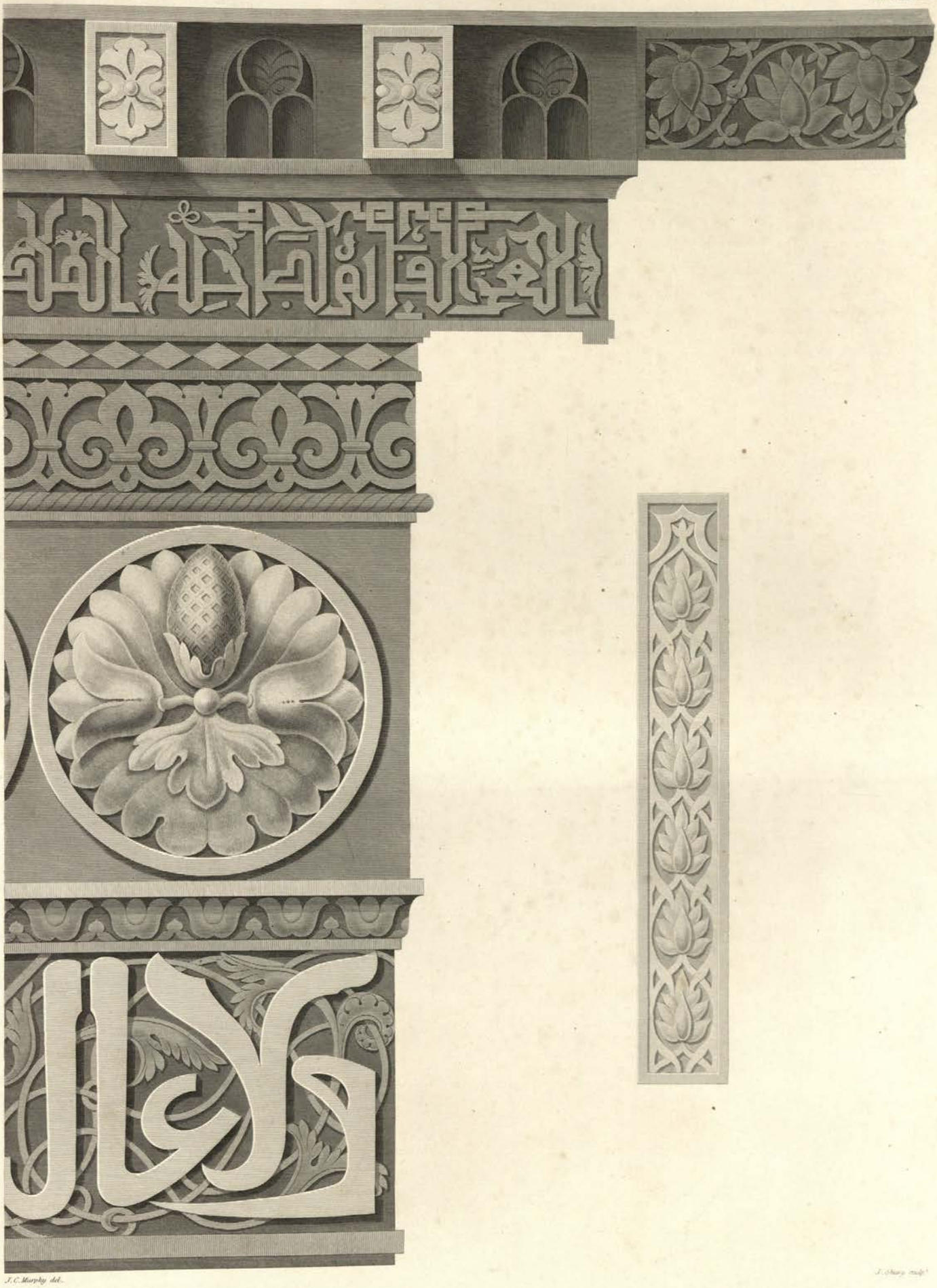
PLAN OF THE BASON OF THE FOUNTAIN OF LIONS.

London, Published by Cadell & Davies June 1st 1815.



SIDE ELEVATION OF THE LION'S COURT AND FOUNTAIN.

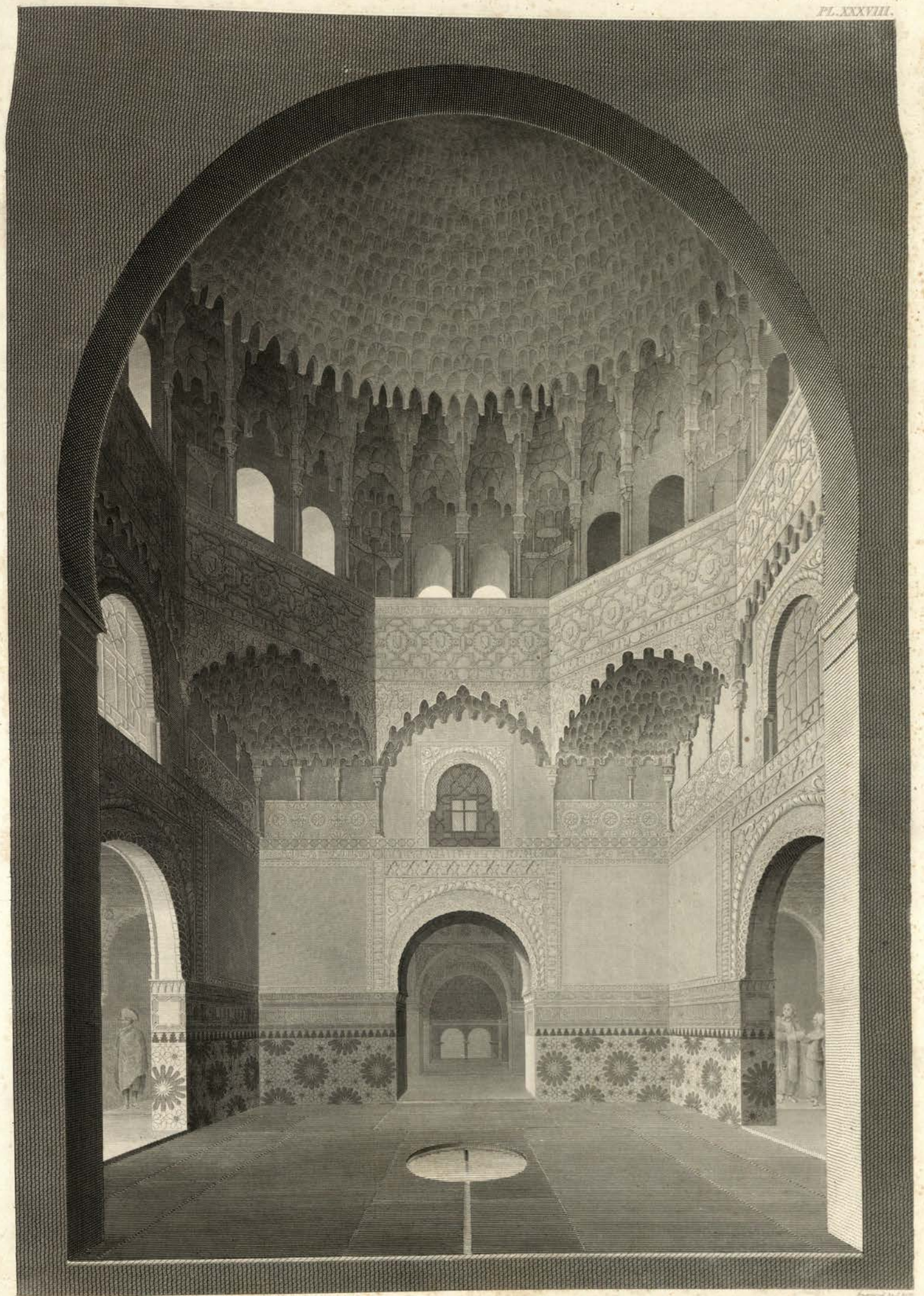
London, Published by Cadell & Davies, June 1st 1815.



J. C. Murphy del.

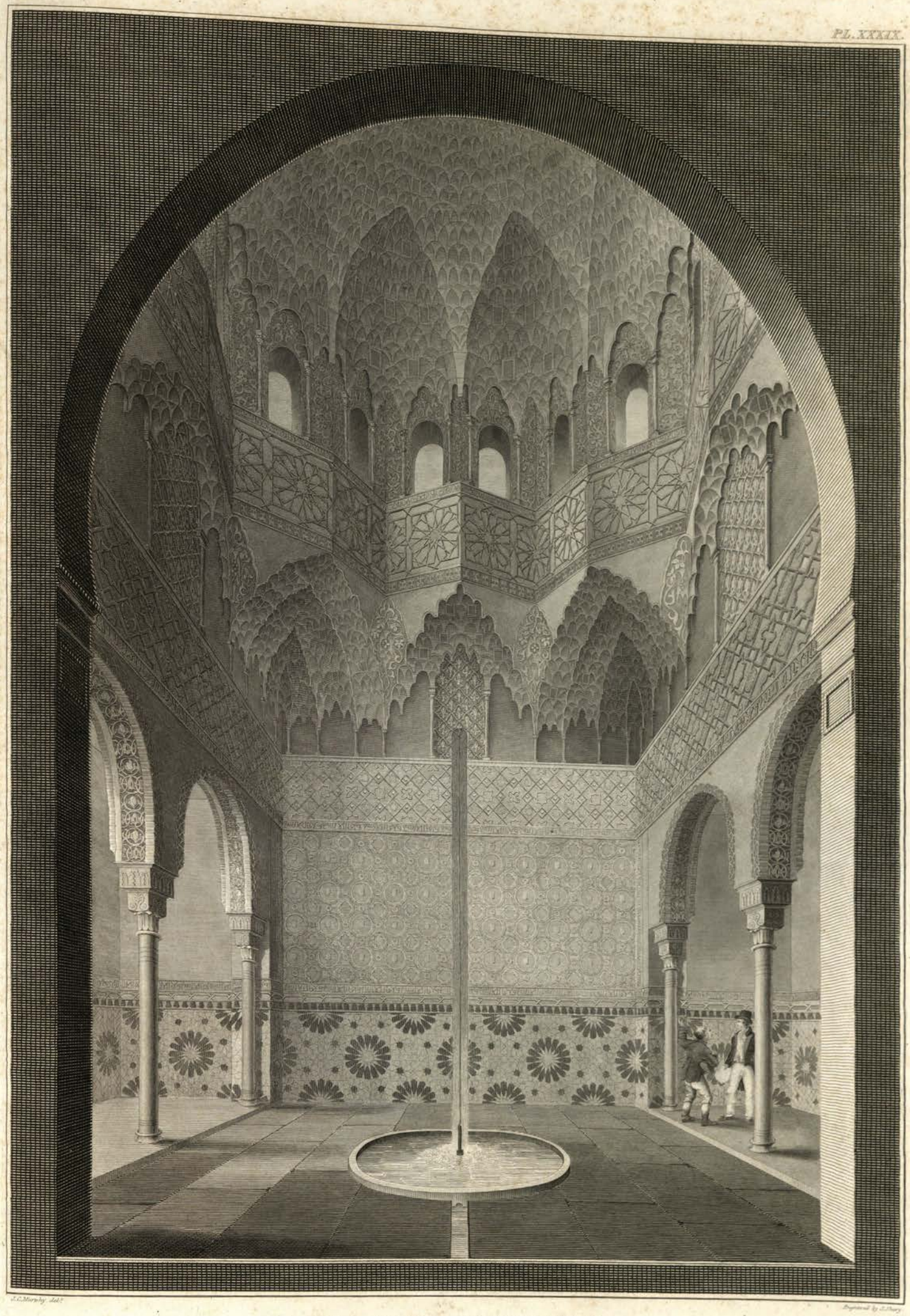
ENTABLATURE IN THE COURT OF THE LIONS.

London. Published by Cadell & Davies June 1st 1815.



HALL OF THE TWO SISTERS.

London, Published by Cadell & Davies, June 1st 1815.

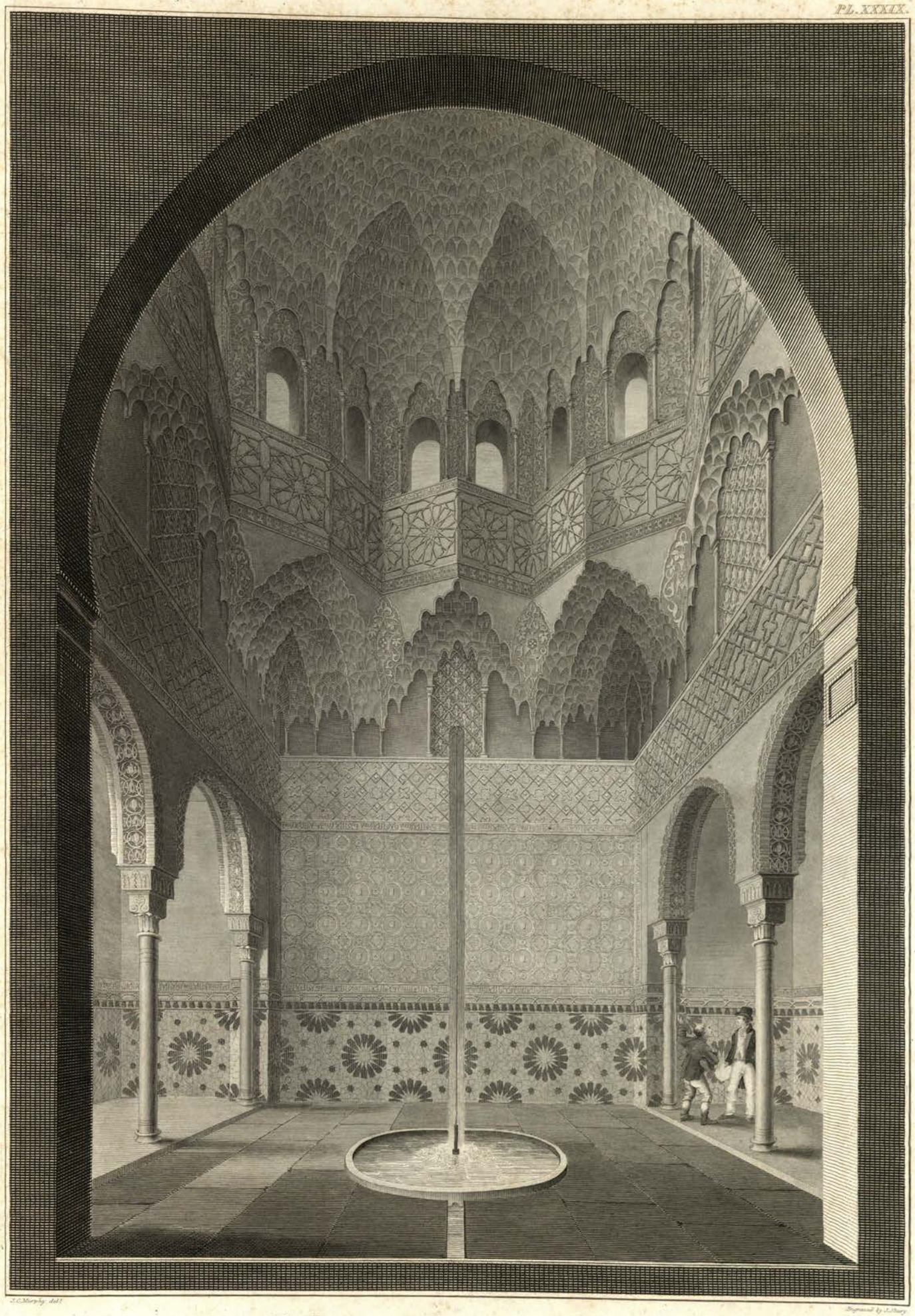


J.C. Murphy del.

Engraved by J. Basire

HALL OF THE ABENCERRAGES.

London, Published by Cadell & Davies, June 1st 1813.

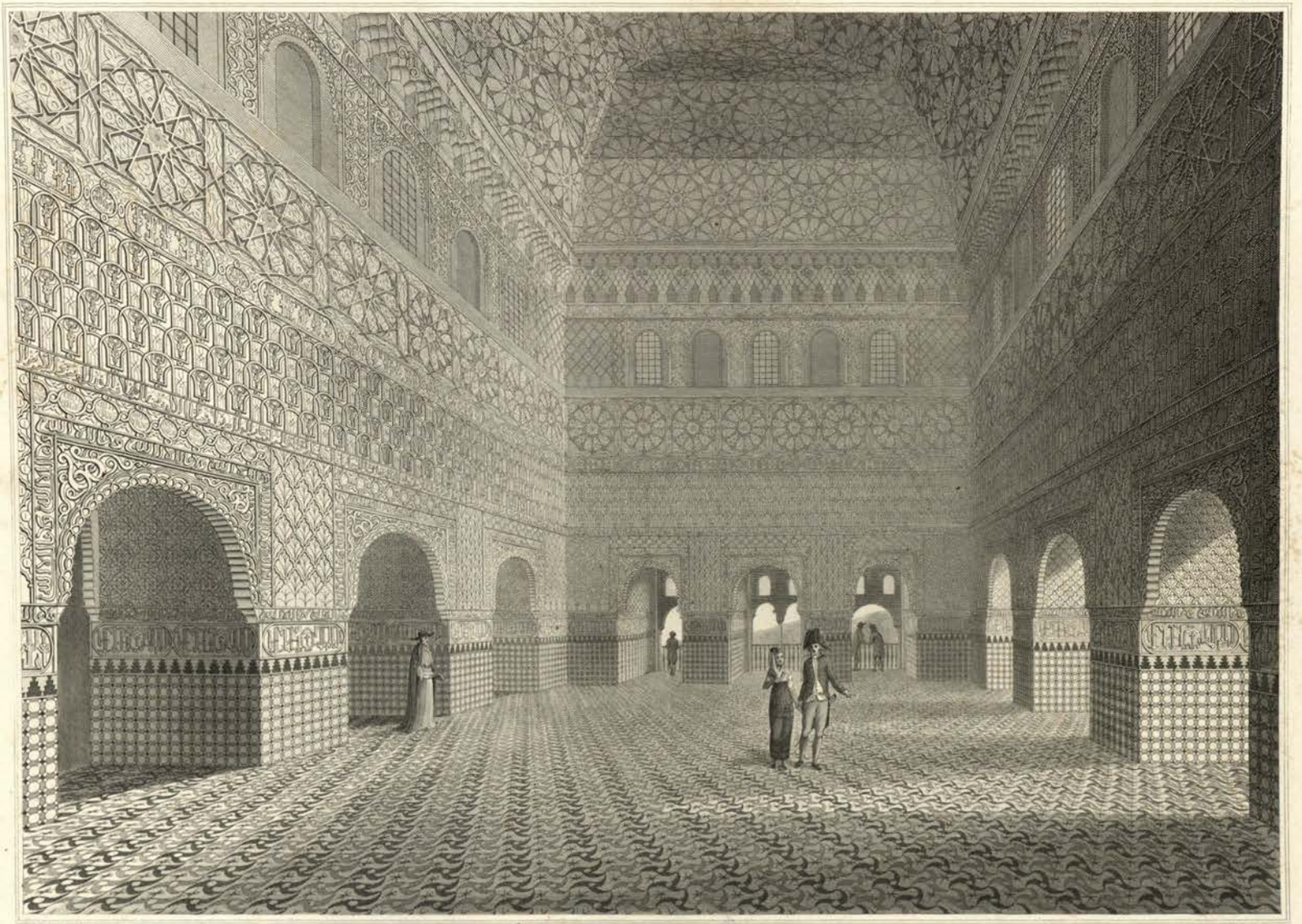


J. C. Murphy del.

Engraved by J. Shury

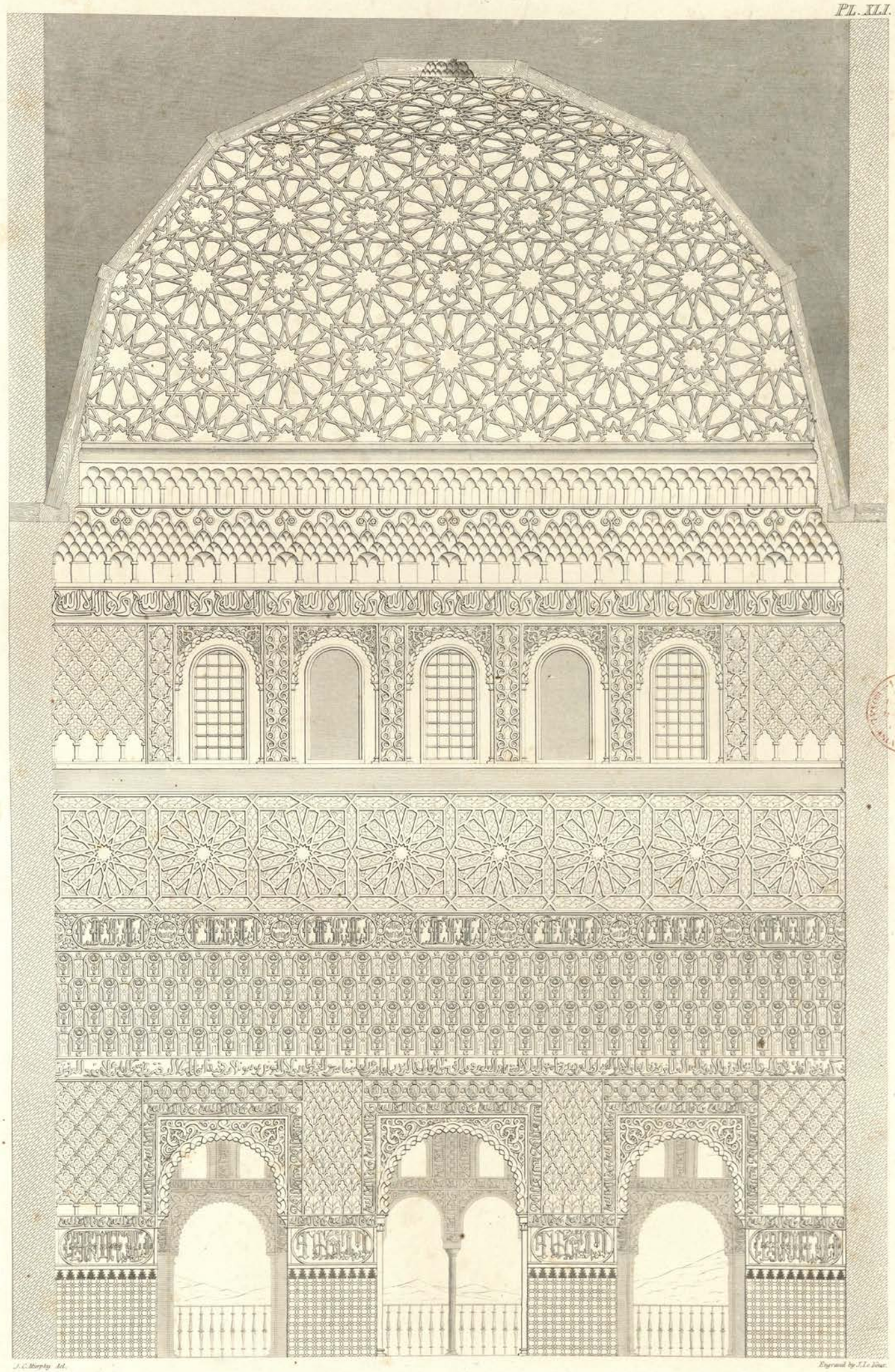
HALL OF THE ABENCERRAGES.

London, Published by Cadell & Davies, June 1st 1815.



A PERSPECTIVE VIEW OF THE GOLDEN SALOON, OR HALL OF AMBASSADORS.

London. Published by Gidill & Davies. June 1st 1815.



J. C. Murphy Del.

Engraved by J. Le Keux.

SECTION AND ELEVATION OF THE INTERIOR OF THE GOLDEN SALOON

Scale of Feet

London, Published by Cadell & Davies, June 1st 1815

A Moorish Battle Piece, from a Painting in the Alhamra.

London. Published by Cadell & Davies, June 1st 1815.

J.C. Murphy del.t

Engraved by J. Murphy

A LION HUNT, FROM AN ARABIAN PAINTING IN THE ALHAMRA.

London, Published by Cadell & Davies, June 1.st 1815.

A BOAR HUNT, FROM A PAINTING IN THE ALHAMRA.

London, Published by Cadell & Davies, June 1st 1813.

J. C. Murphy del.t

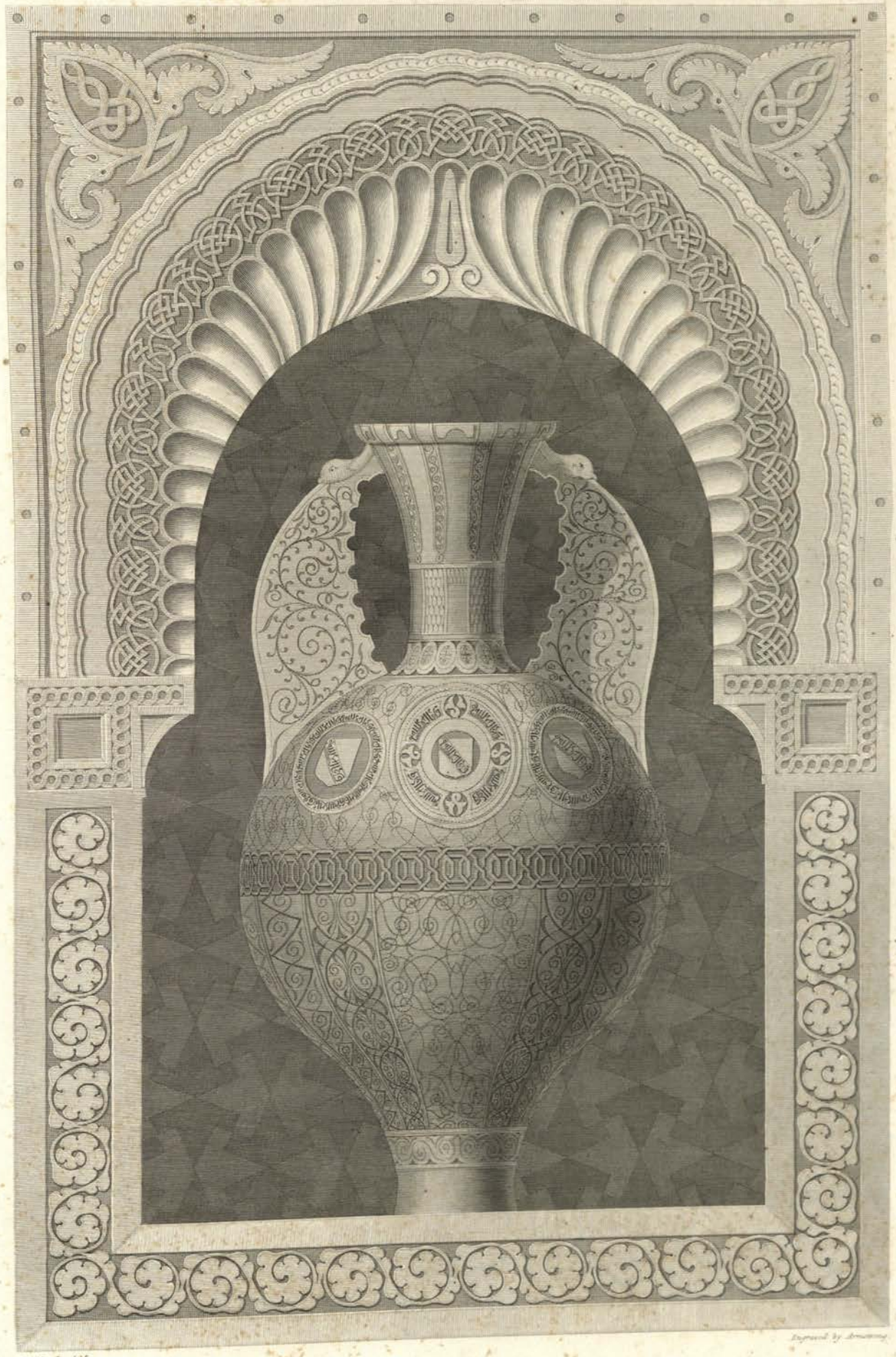
Engraved by J. Neagle

AN ARABIAN COUNCIL, FROM A PAINTING IN THE ALHAMRA.

London, Published by Cadell & Davies, June 1st 1815.

MOORISH COSTUMES FROM AN ARABIAN PAINTING IN THE ALHAMRA.

London Published by Cadell & Davies June 1st 1815.



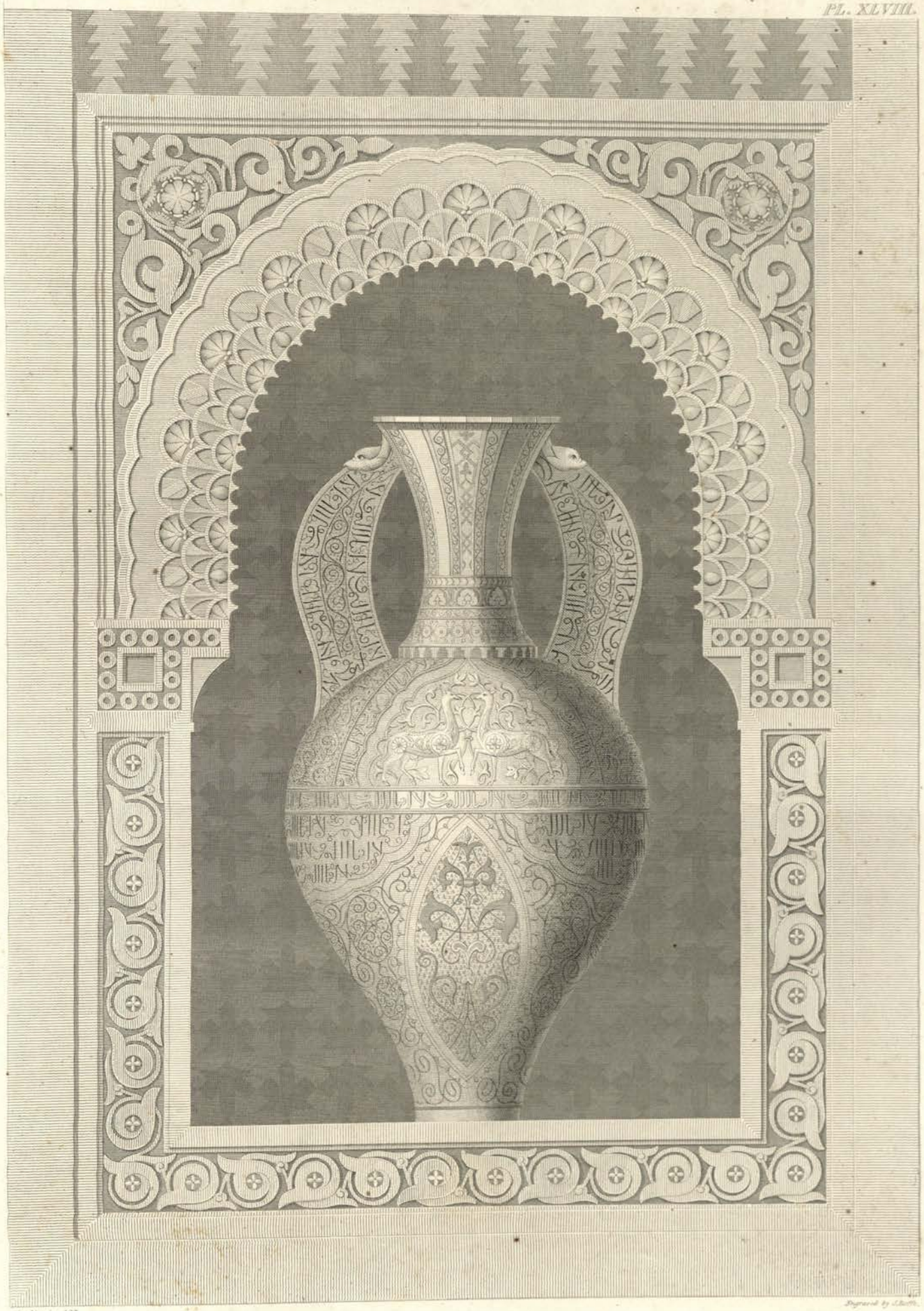
J. C. Murphy del.t

Engraved by Armstrong

AN ARABIAN VASE AND NICHE, PRESERVED IN THE ALHAMRA.

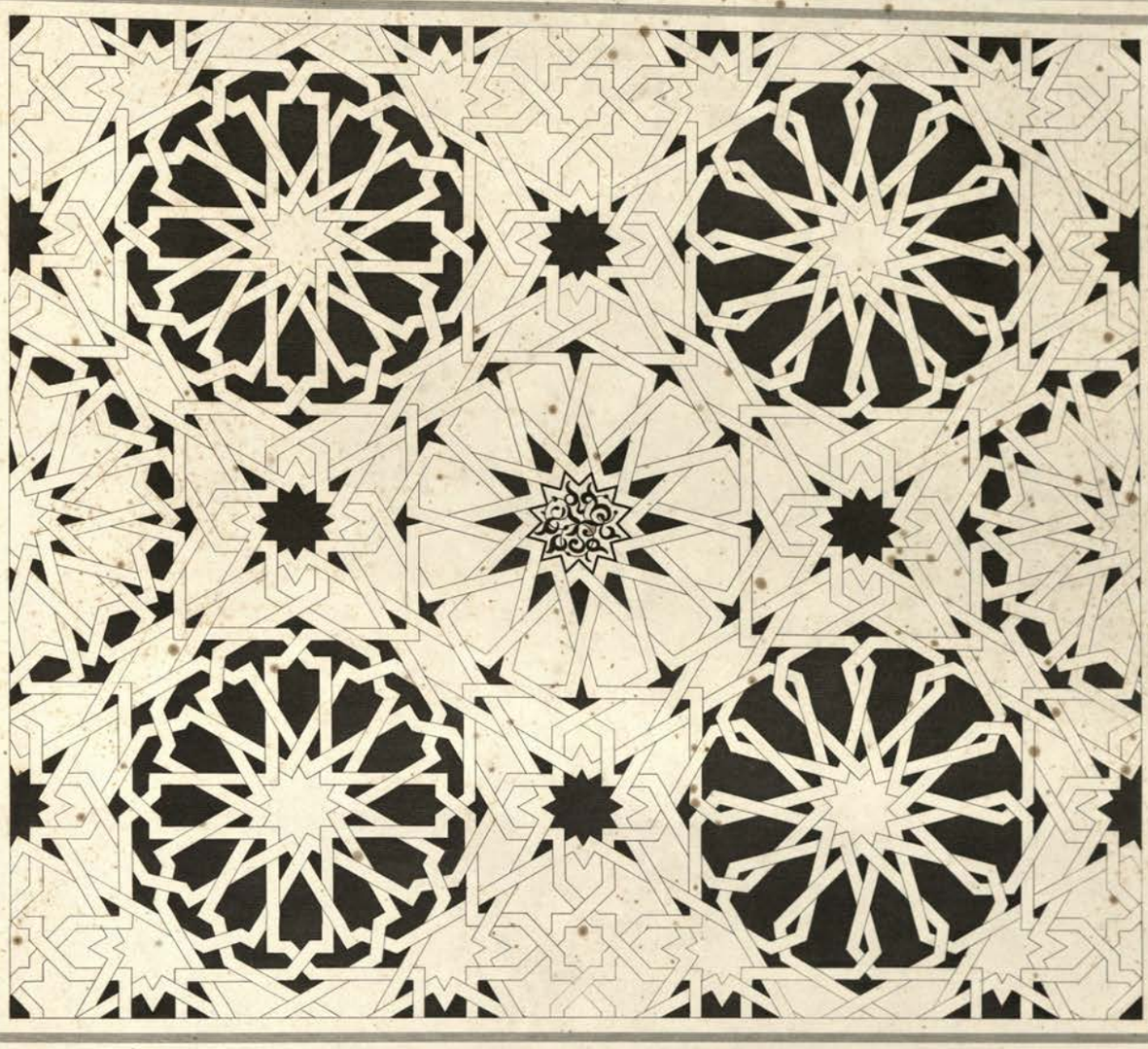
London, Published by Gadell & Davies, June 1st 1815.

LIBRARY ROYAL ASIATIC SOCIETY



AN ARABIAN VASE AND NICHE, PRESERVED IN THE ALHAMRA.

London, Published by Gilbert & Davies, June 1st 1818.

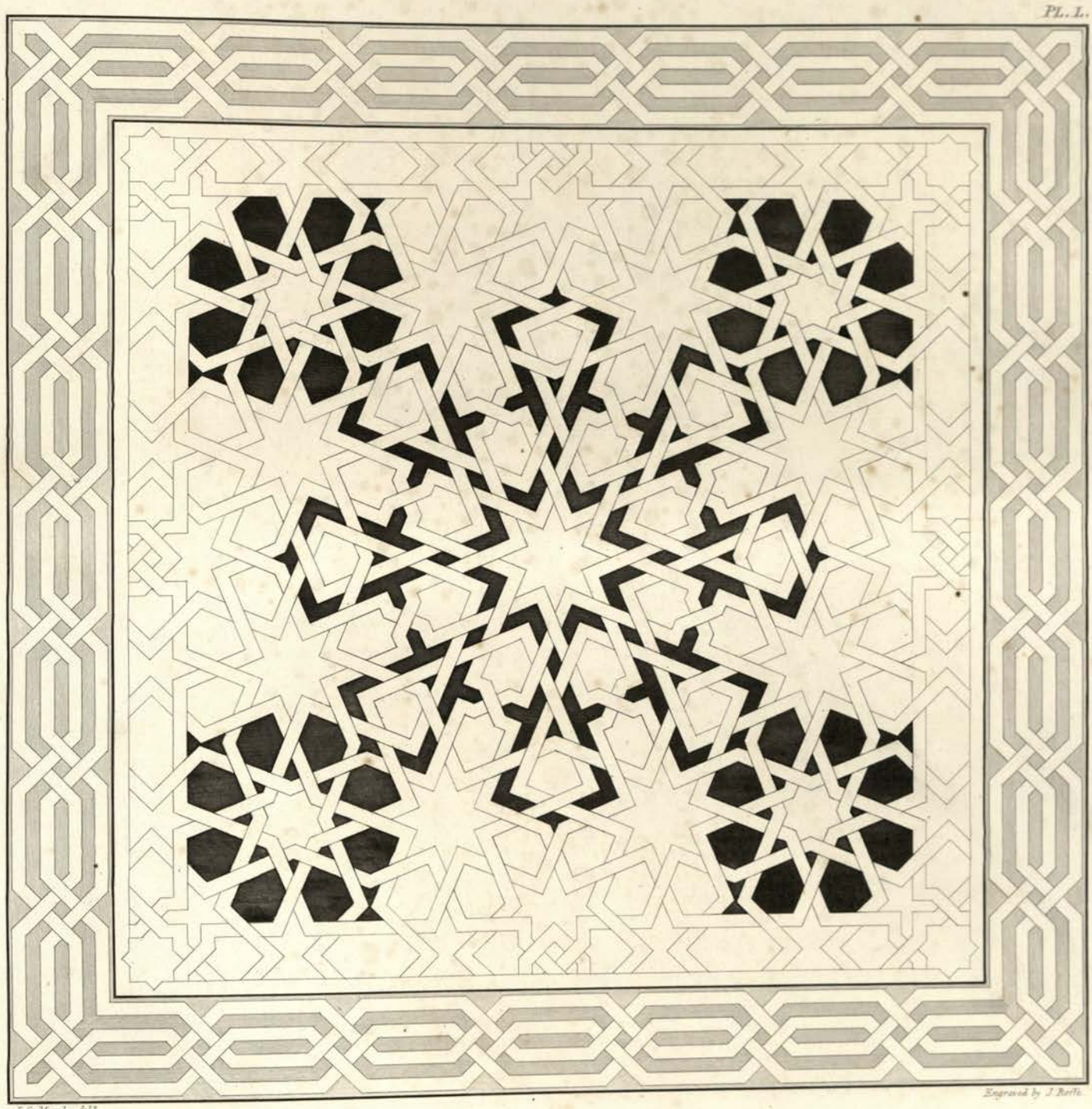


J. C. Murphy del.

Engraved by E. Turrell

MOSAIC PAVEMENT IN THE DRESSING ROOM OF THE SULTANA.

London Published by Cadell & Davies June 1st 1815

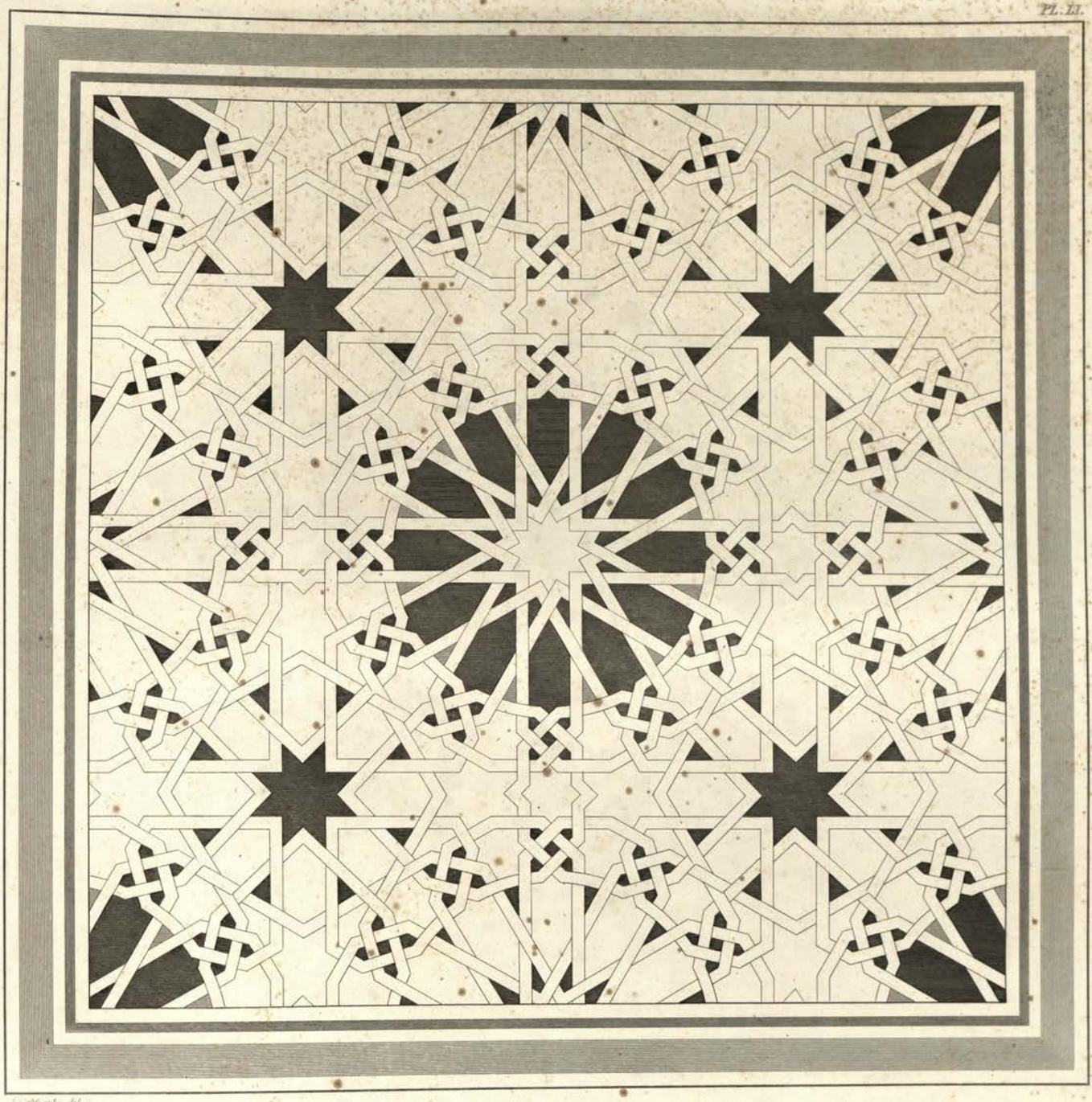


J. C. Murphy del.ᵗ

Engraved by J. Roffe.

MOSAIC ORNAMENT IN THE NORTH SIDE OF THE LIONS COURT.

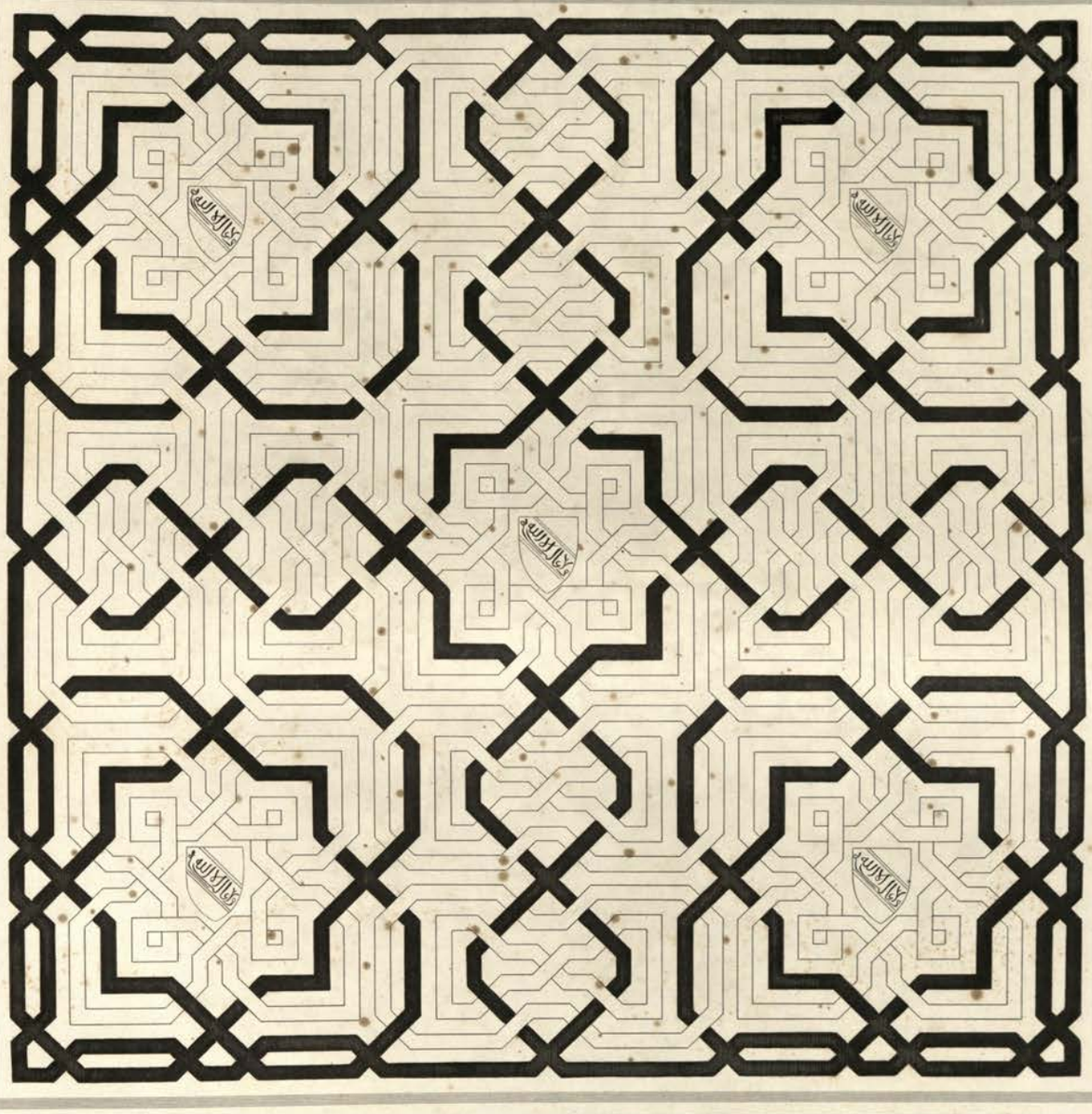
London. Published by Cadell & Davies. June 1ˢᵗ 1815



J. C. Murphy del.

MOSAIC ORNAMENT IN THE SOUTH SIDE OF THE LIONS COURT.

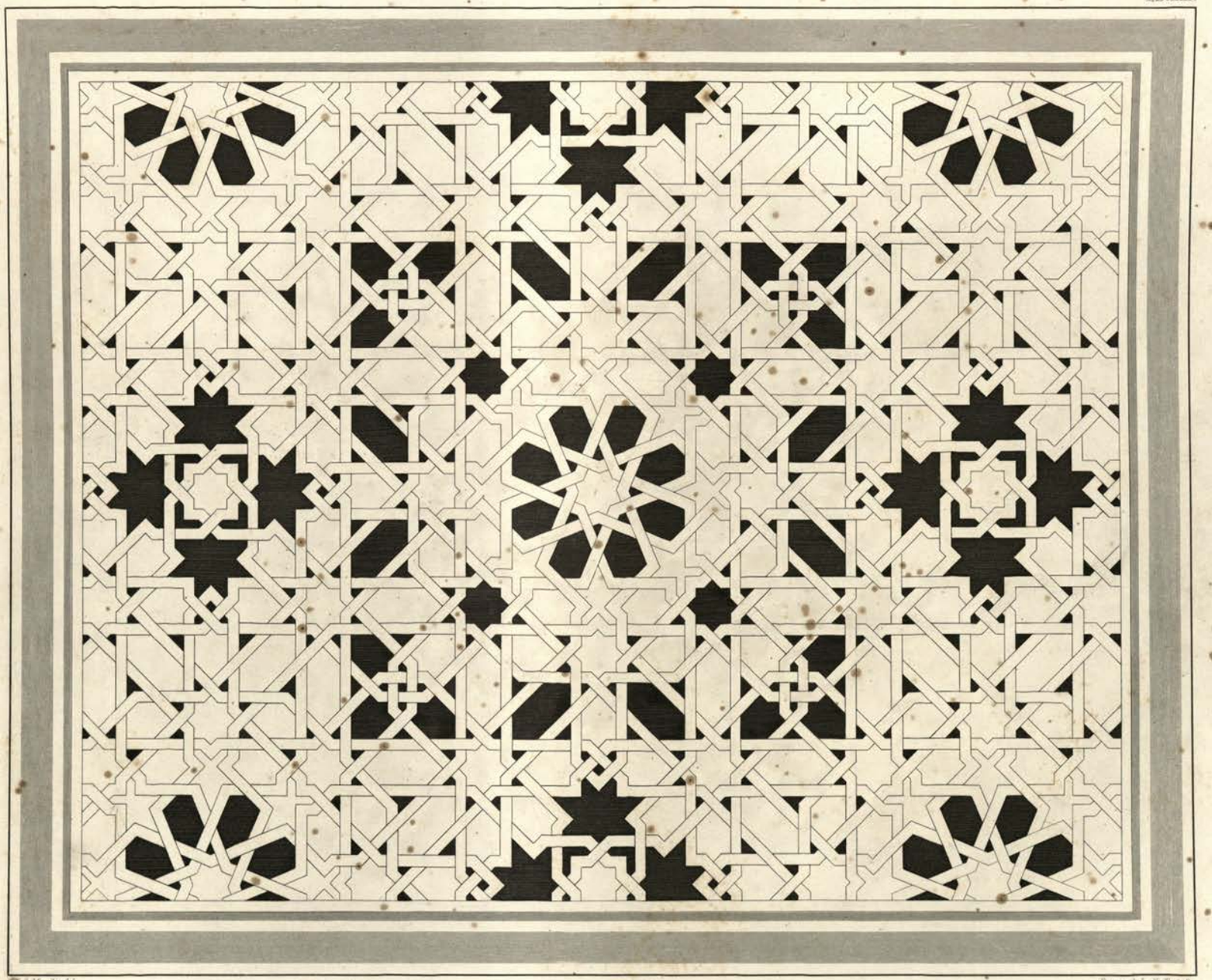
London Published by Cadell & Davies June 1st 1815



J. C. Murphy del.

MOSAIC IN DADO OF THE HALL OF THE TWO SISTERS.

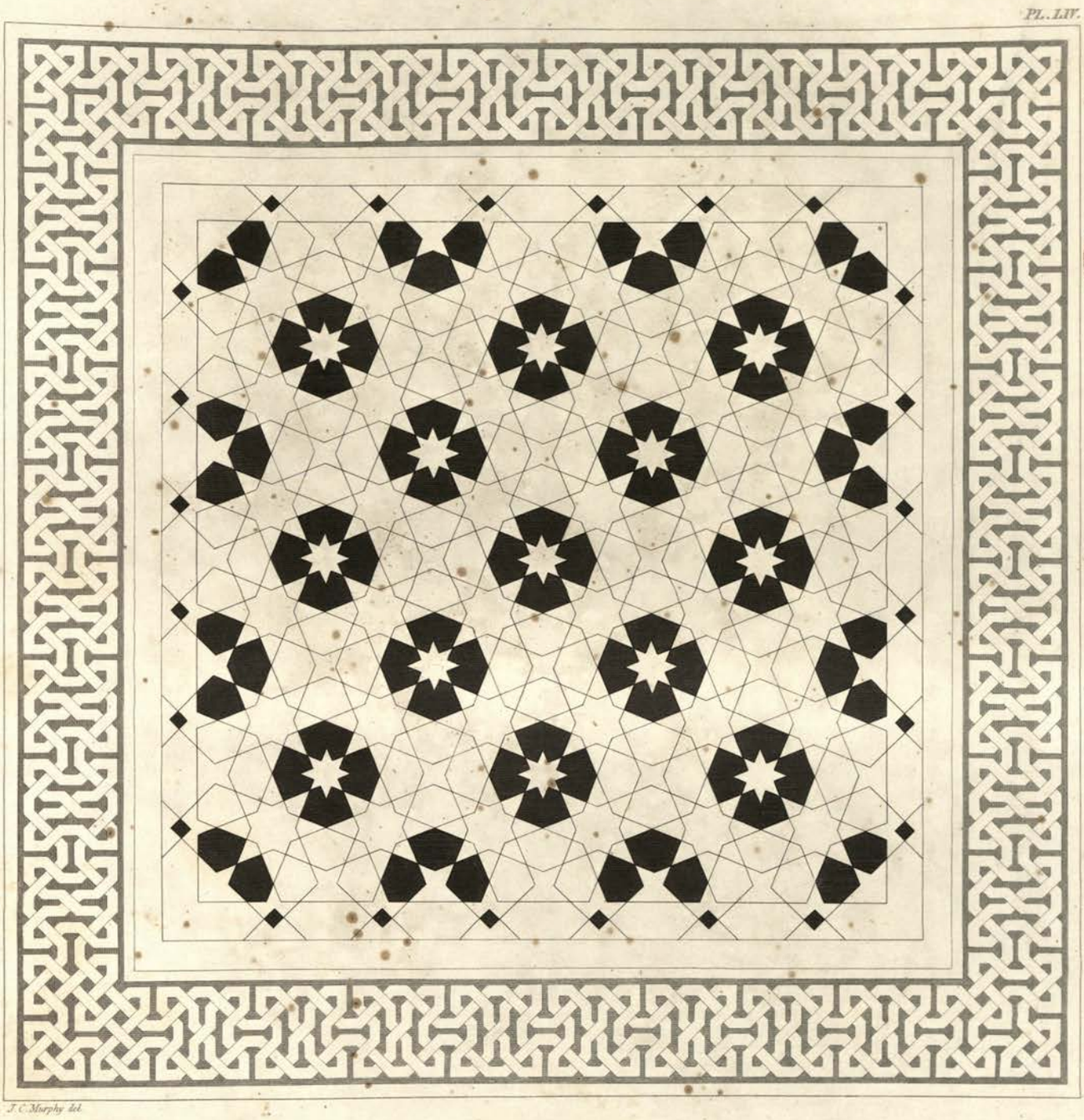
London, Published by Cadell & Davies, June 2nd 1815.



J. Murphy del. Engraved by S. Tuttell.

MOSAIC IN DADO OF THE DOOR OF THE HALL OF THE TWO SISTERS.

London, Published by Cadell & Davies June 1st 1813.

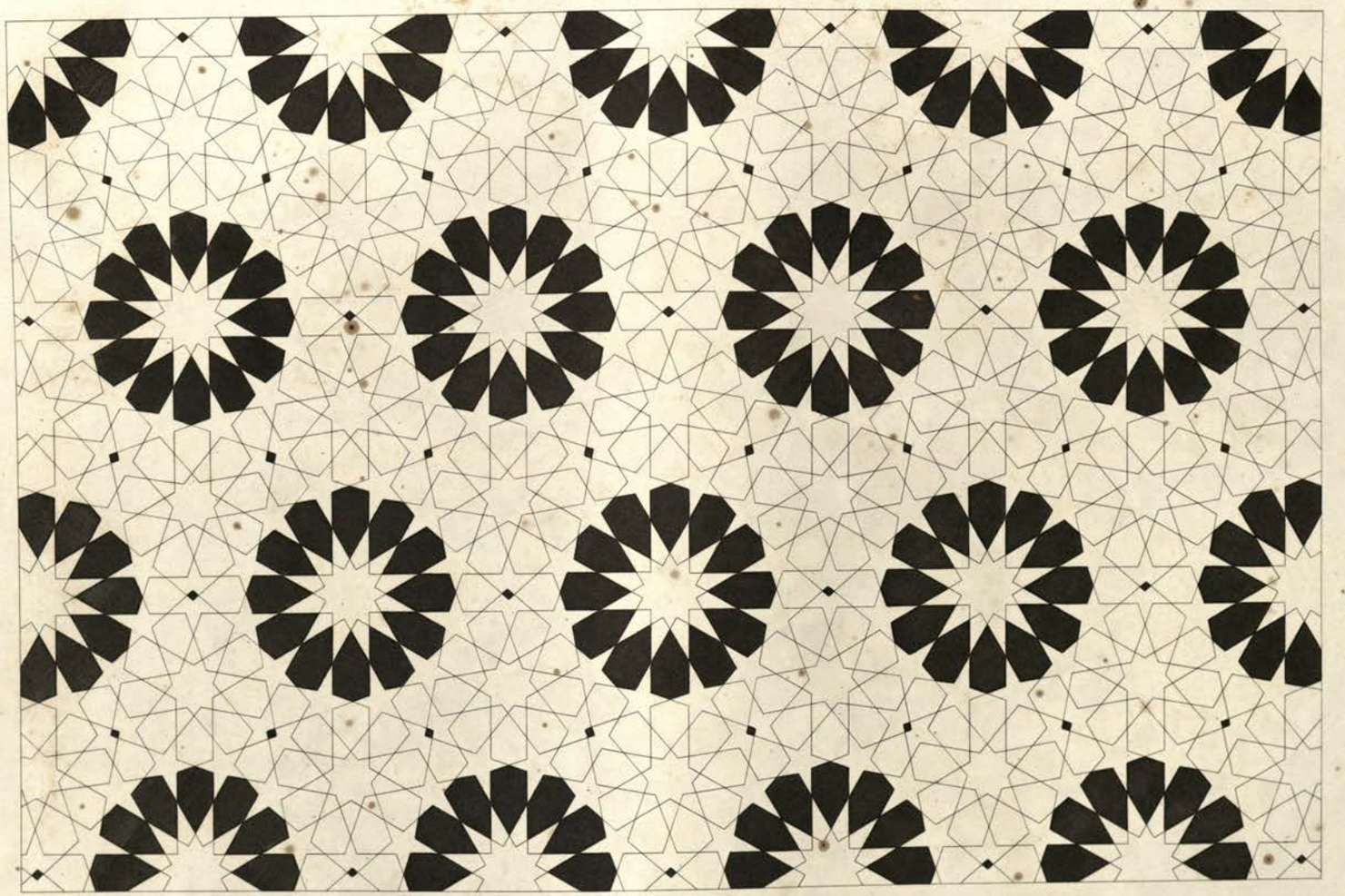


J. C. Murphy del.

MOSAIC IN DADO OF RECESS IN THE HALL OF THE TWO SISTERS.

London Published by Cadell & Davies June 1st 1815.

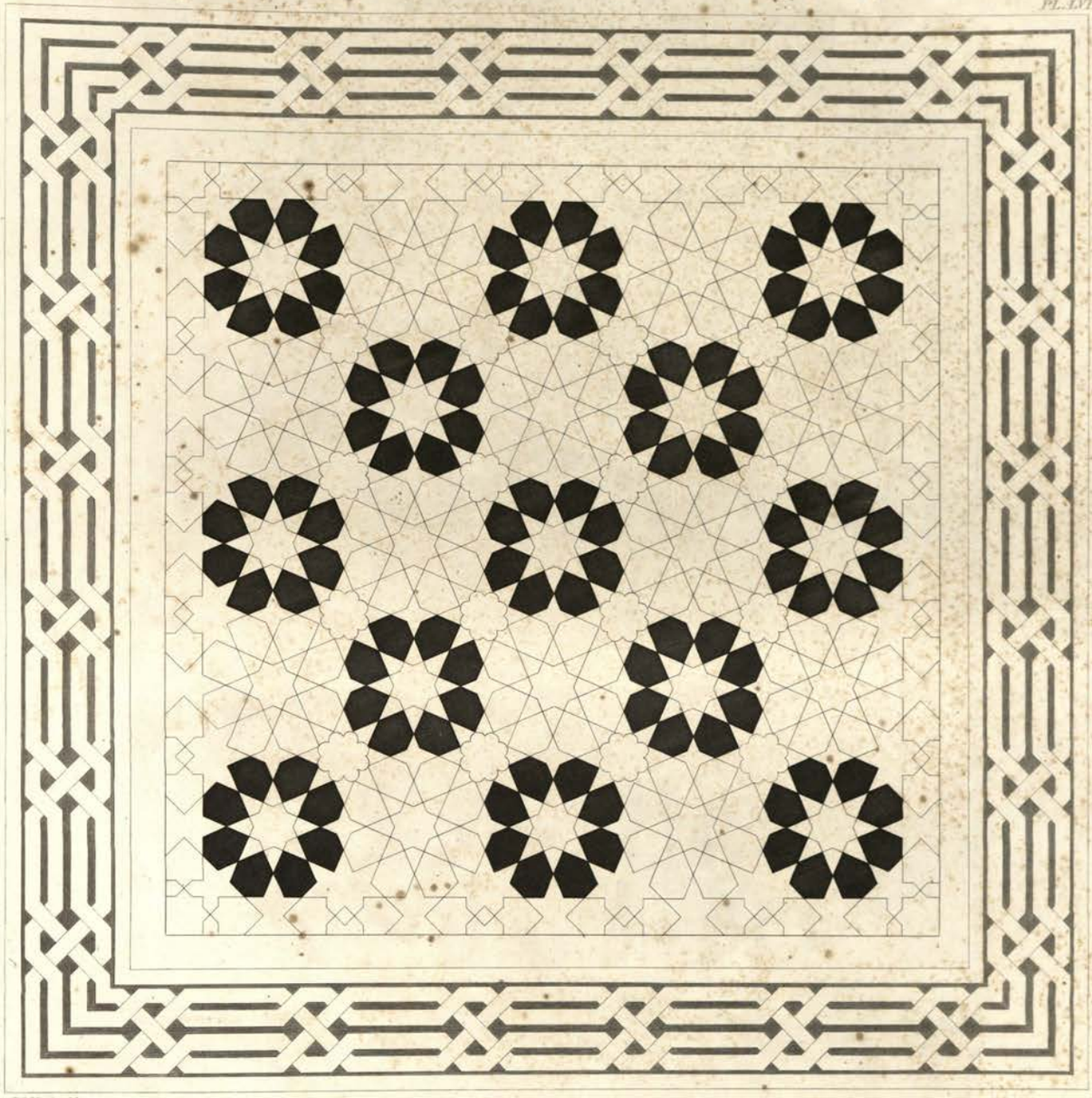
LIBRARY ROYAL ASIATIC SOCIETY



J. C. Murphy del.

MOSAIC IN THE HALL OF THE ABENCERRAGES.

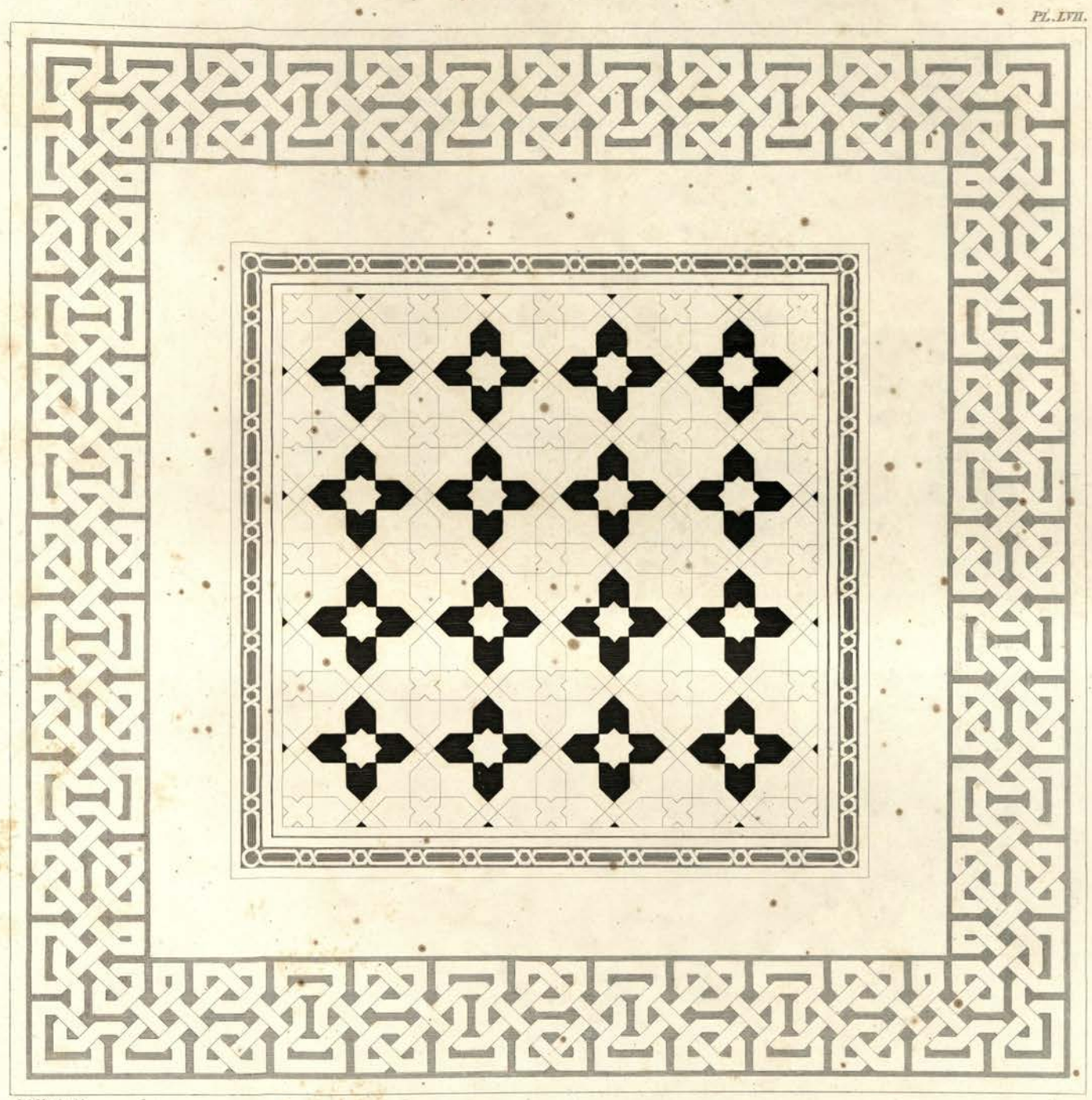
London, Published by Cadell & Davies, June 2nd 1815.



J.C.Murphy del.

MOSAIC IN DADO OF THE GOLDEN SALOON OR HALL OF AMBASSADORS.

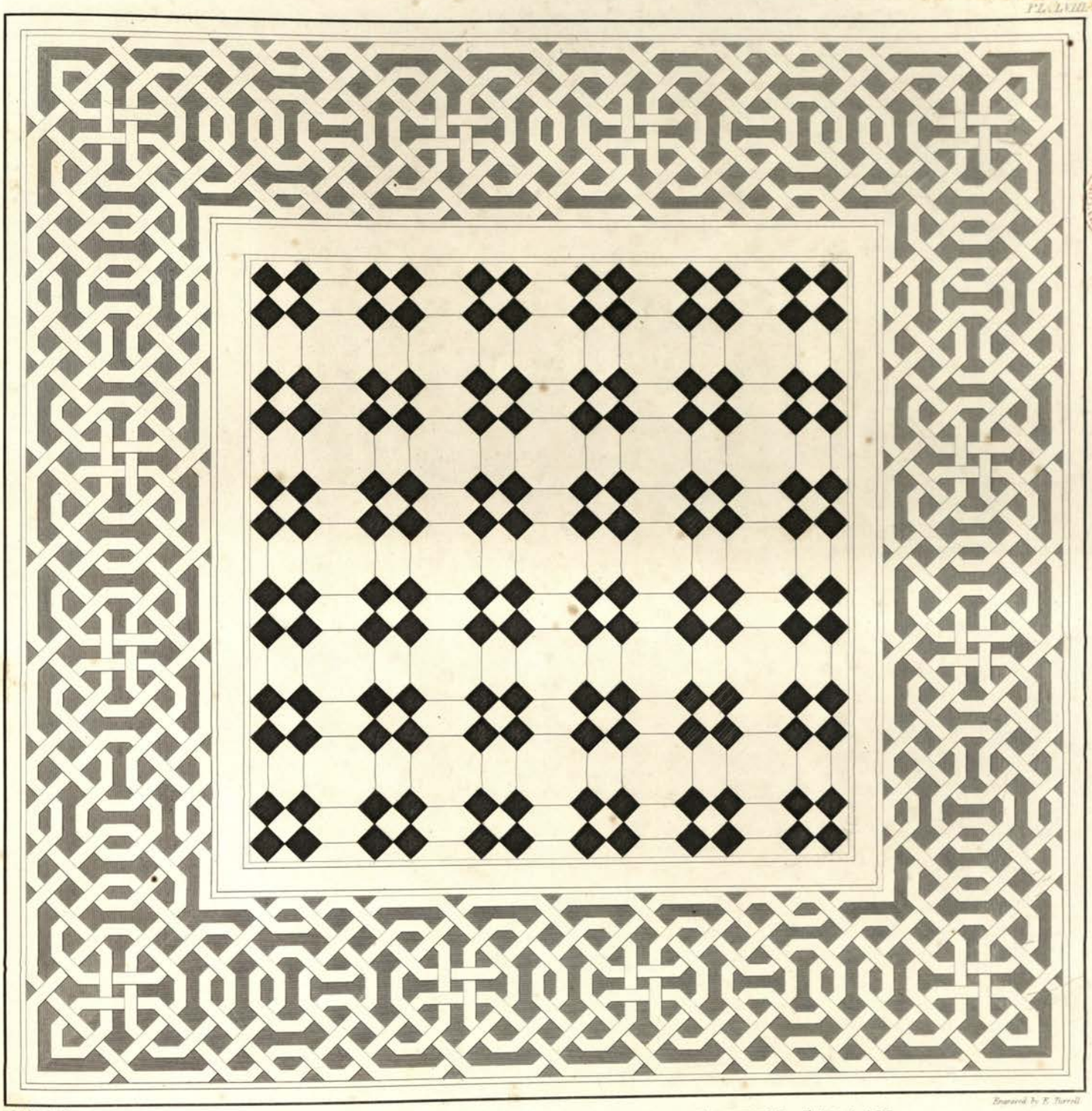
London. Published by Cadell & Davies. June 1st 1815.



J. C. Murphy del.

MOSAIC IN DADO OF WINDOW IN THE GOLDEN SALOON.

London, Published by Cadell & Davies, June 1st 1815.

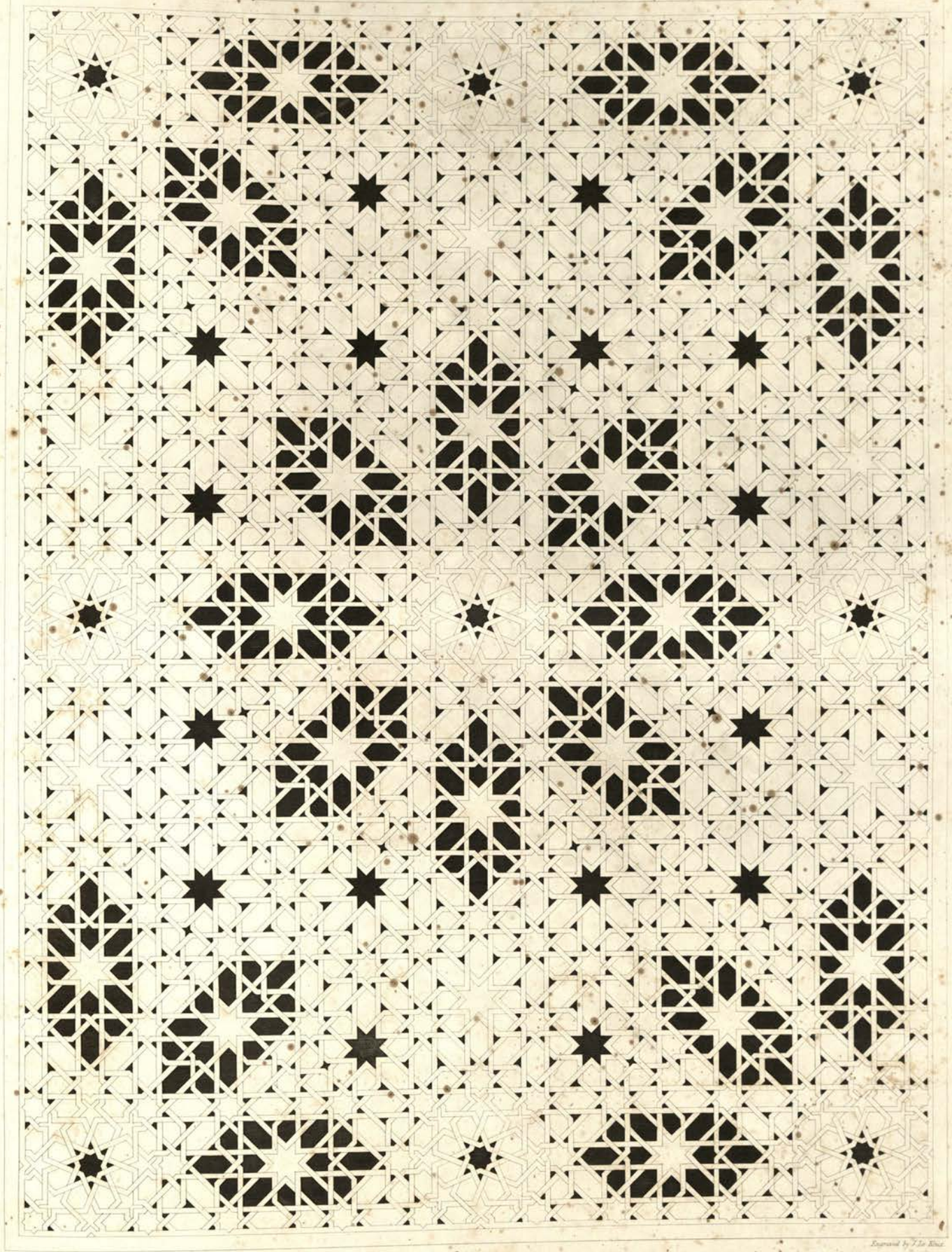


J. C. Murphy del.

Engraved by E. Turrell

MOSAIC IN DADO OF WINDOW IN THE GOLDEN SALOON.

London, Published by Cadell & Davies June 1st 1815.



J. C. Murphy del.

Engraved by J. Le Keux.

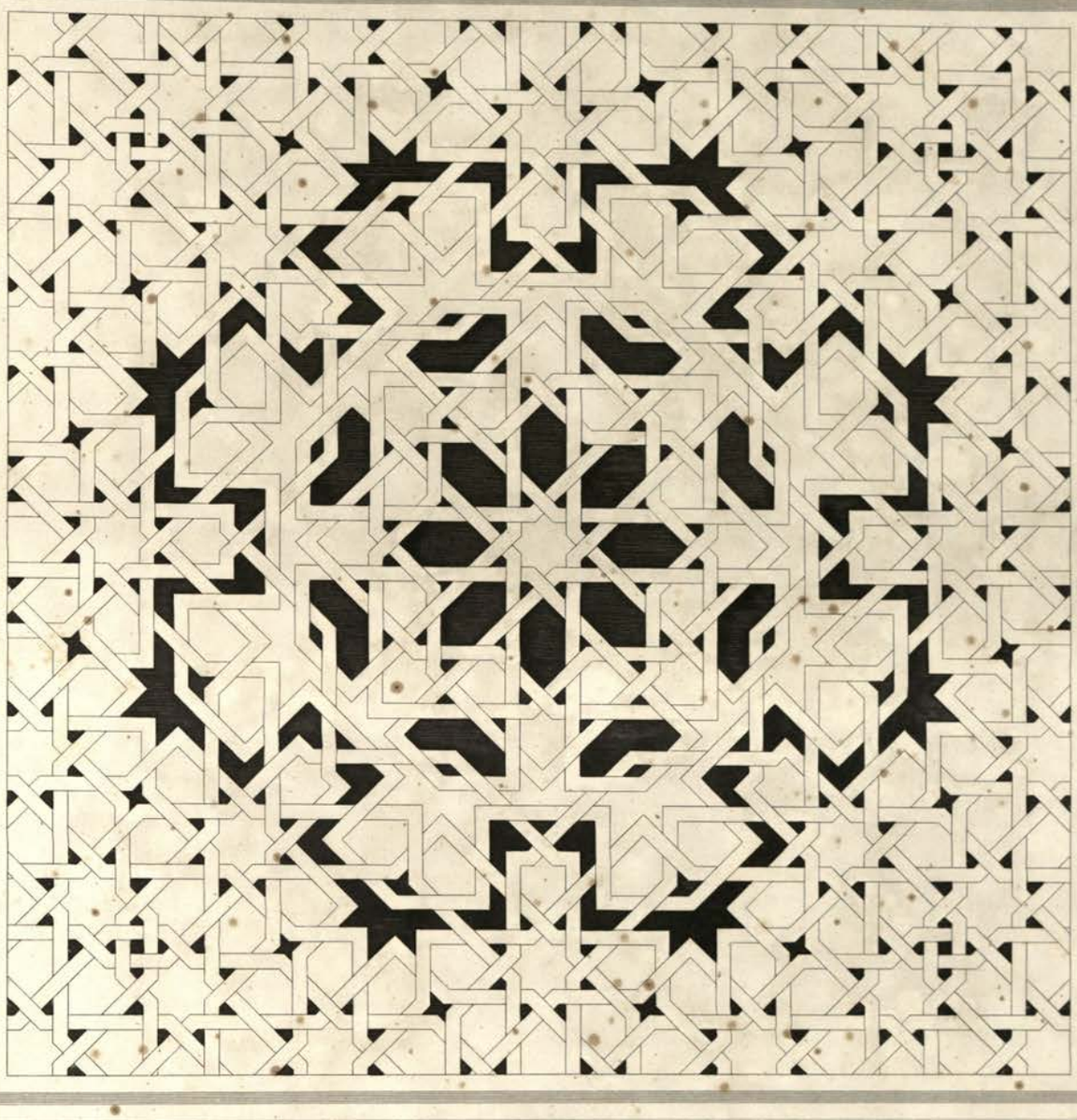
MOSAIC IN DADO OF BALCONY IN THE GOLDEN SALOON.

London, Published by Cadell & Davies, June 1st 1815.

J.C. Murphy del.

CIELING OF GALLERY IN THE GOLDEN SALOON.

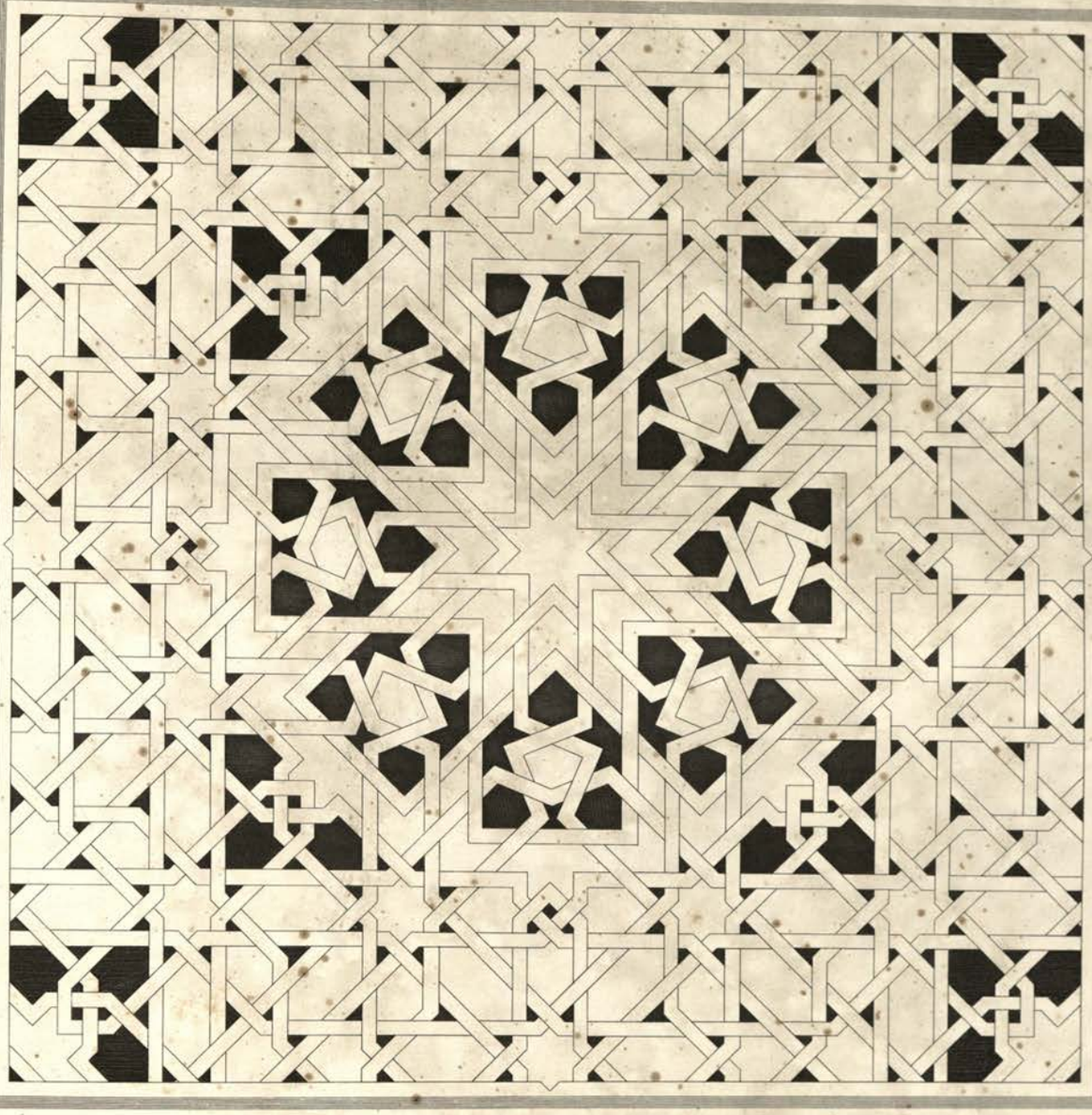
London Published by Colnill & Davies June 1st 1815.



J. C. Murphy del.

MOSAIC IN DADO OF WINDOW IN THE NORTH SIDE OF THE GOLDEN SALOON.

London, Published by Cadell & Davies, June 1st 1813.



J. G. Murphy del.

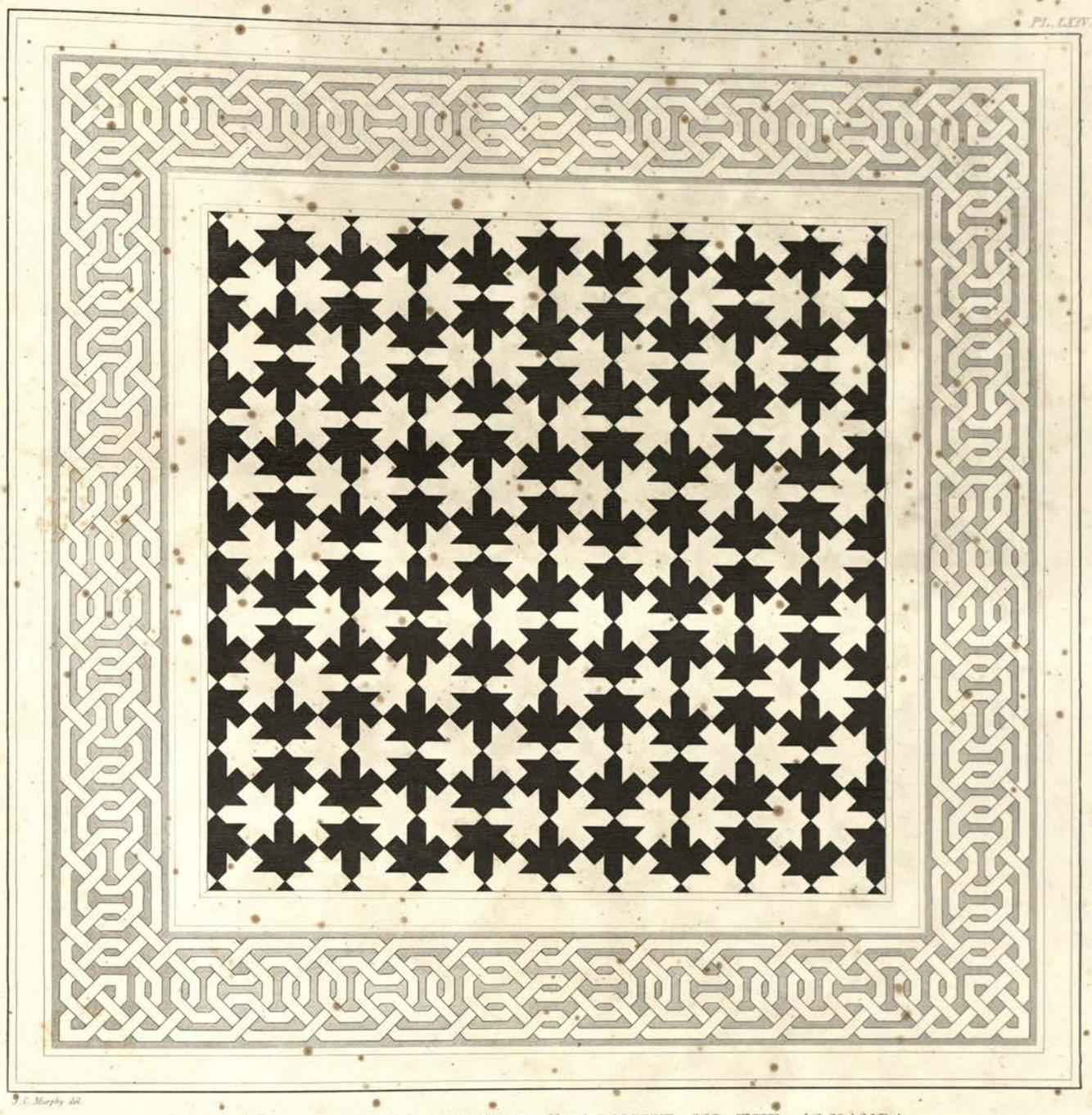
MOSAIC IN DADO OF THE EAST SIDE OF THE TOWER OF COMARES.

London, Published by Cadell & Davies, June 1st 1815.

J. C. Murphy del.

MOSAIC IN PORTICO OF THE GENERALIFFE.

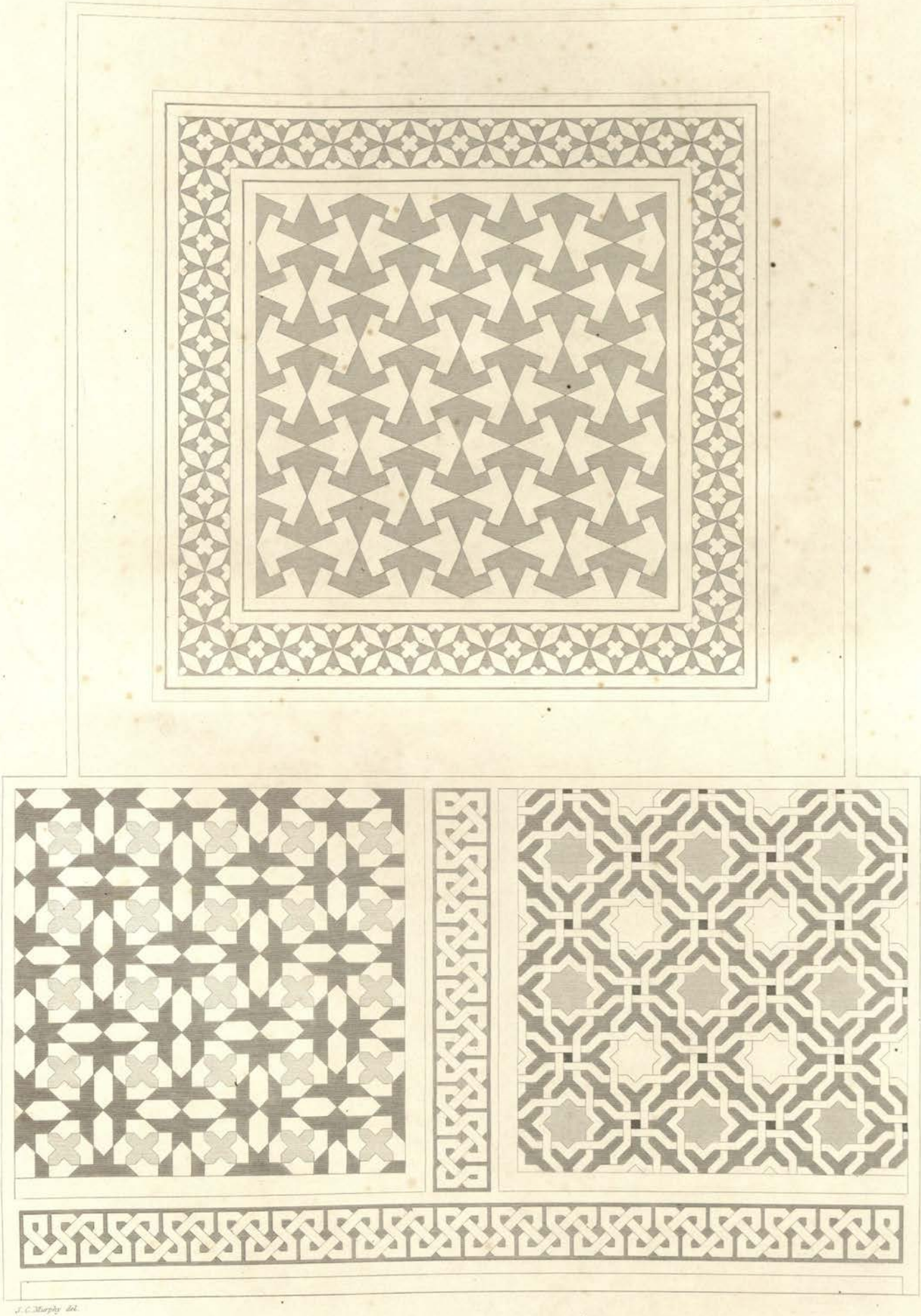
London, Published by Cadell & Davies, June 1st 1815.



J. C. Murphy del.

A MOSAIC DADO FROM A FRAGMENT IN THE ALHAMRA.

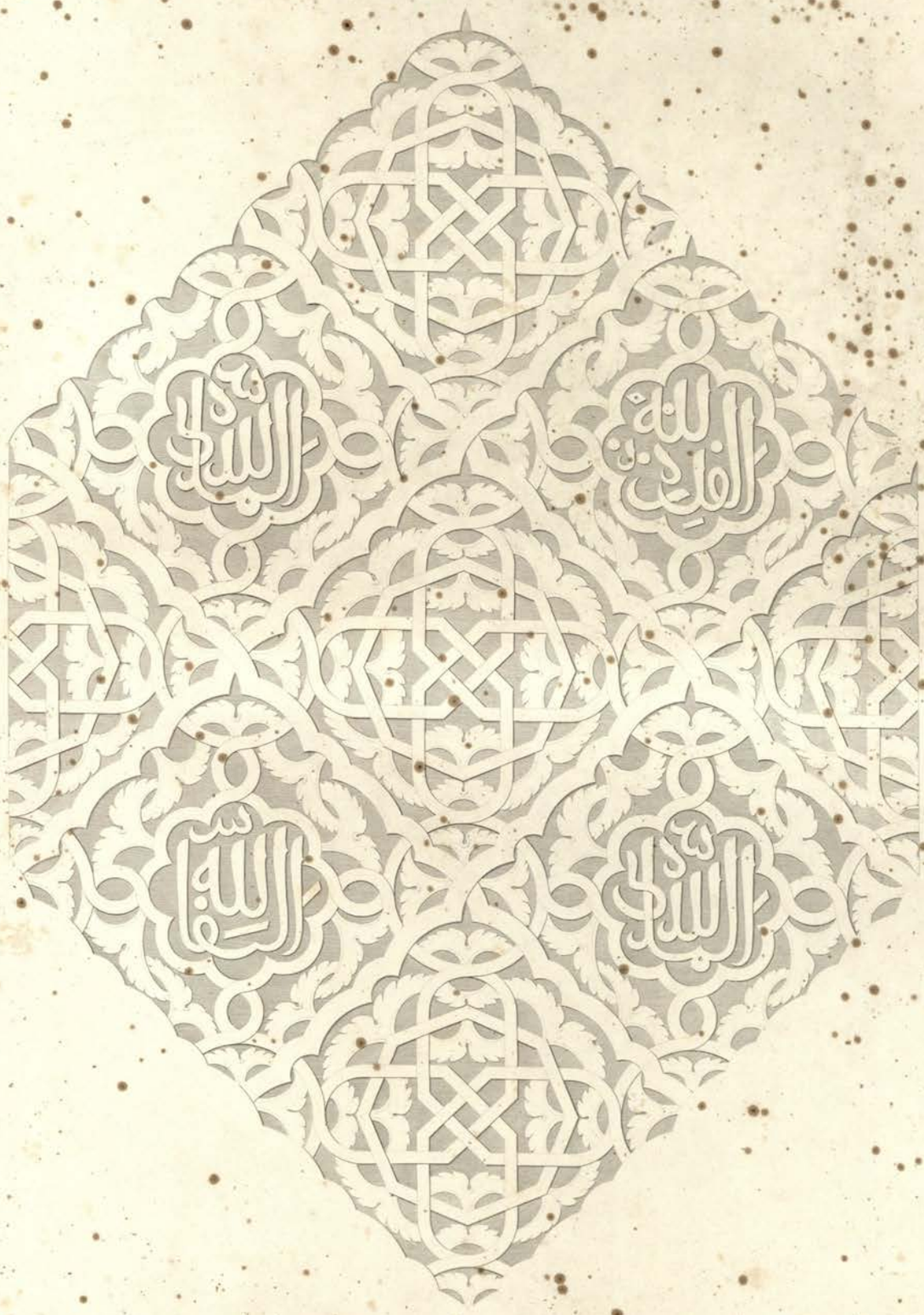
London, Published by Cadell & Davies June 1st 1815.



J. C. Murphy del.

VARIOUS MOSAICS FROM THE ALHAMRA.

London Published by Cadell & Davies, Strand.

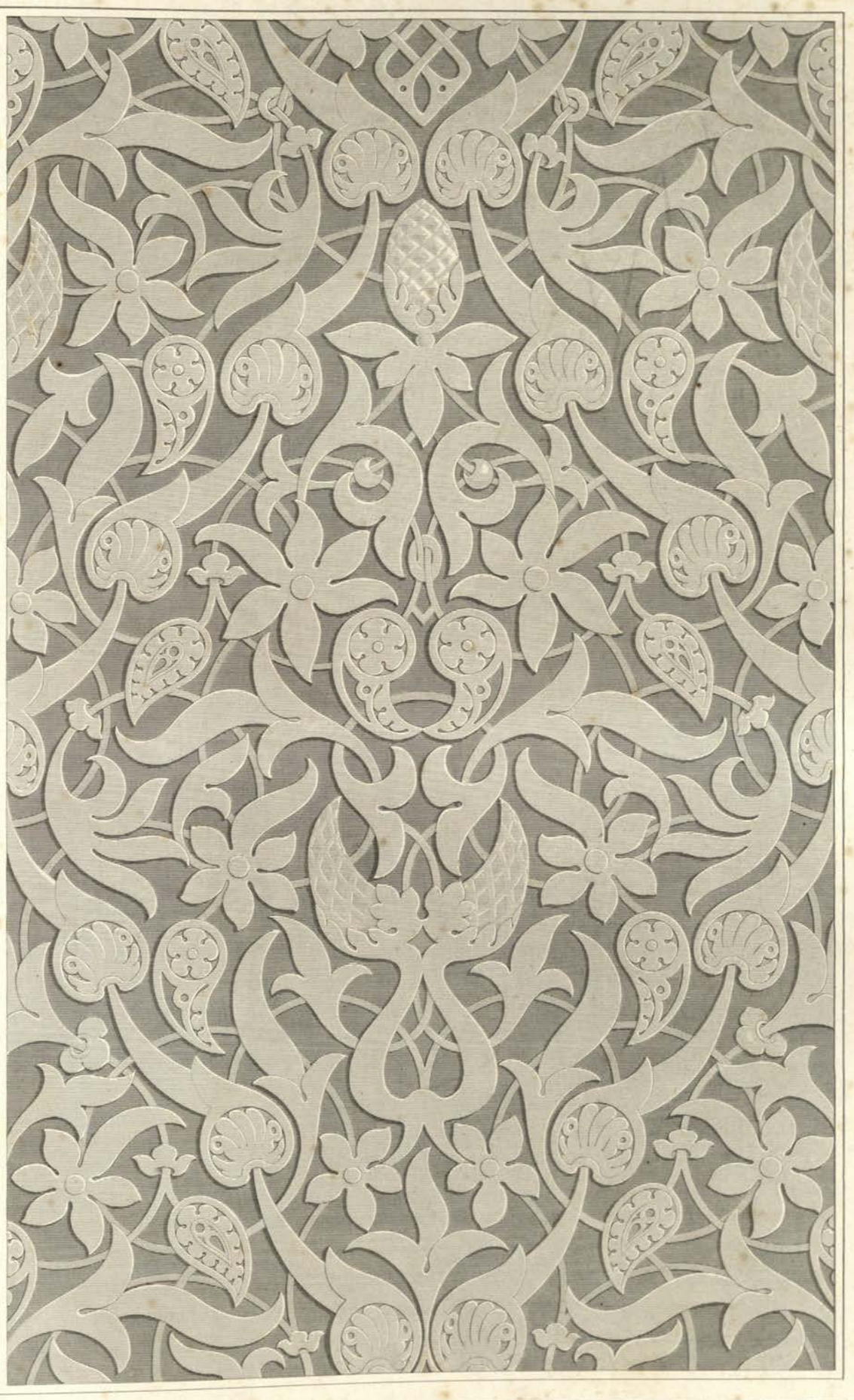


J. C. Murphy del.

Engraved by M. Le Keux

AN ARABIAN ORNAMENT IN THE ENTRANCE OF THE TOWER OF COMARES.

London, Published by Godwin & Bunce, Sept. 1828.

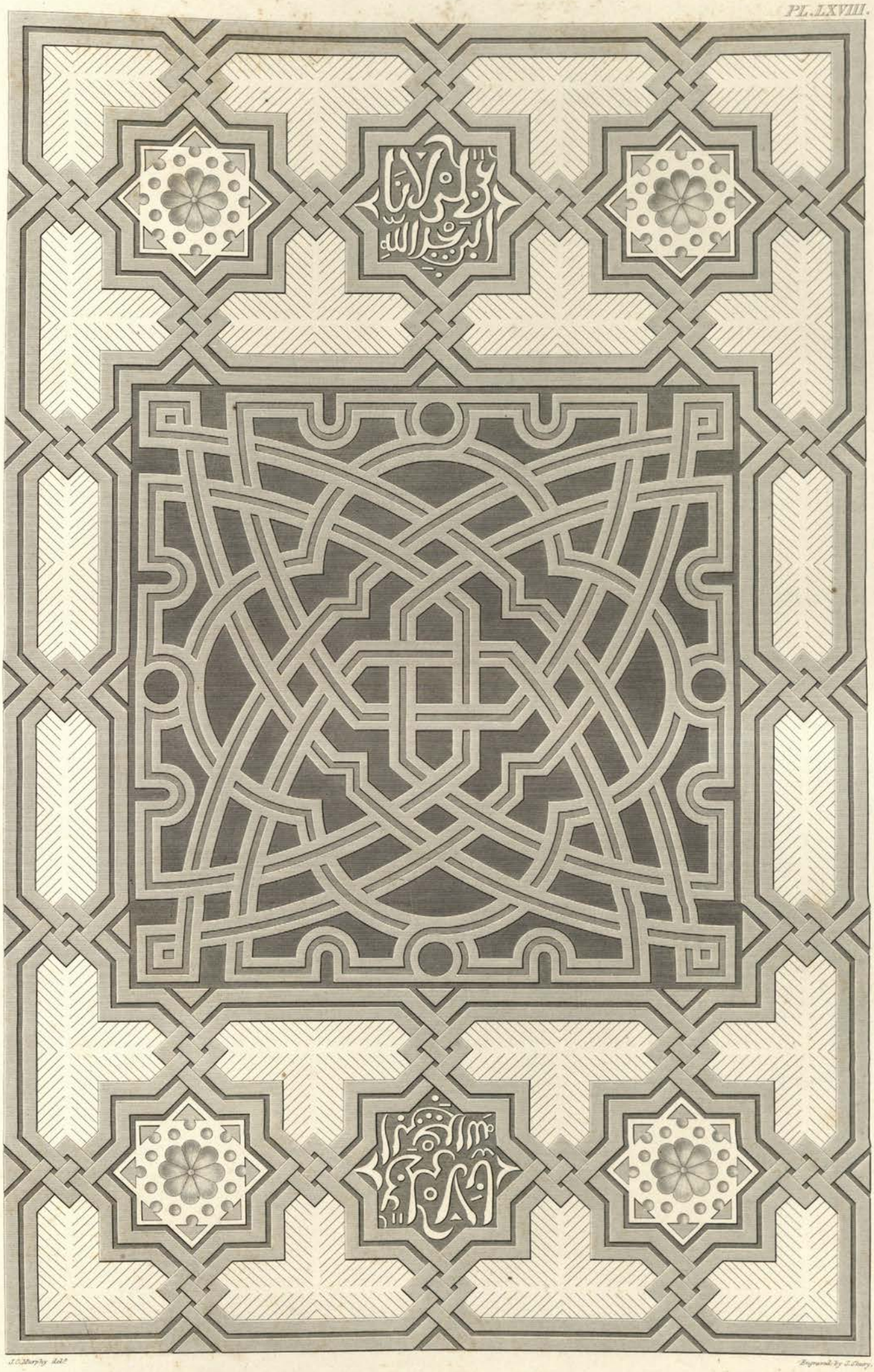


J. C. Murphy del.t

Engraved by H. Le Keux

ORNAMENT IN THE WALL, AT THE ENTRANCE OF THE TOWER OF COMARES.

London, Published by Cadell & Davies, June 1st 1815



J.C.Murphy del.

Engraved by J.Basire.

ORNAMENT IN THE SIDE OF DOORWAY, AT THE ENTRANCE OF THE TOWER OF COMARES.

London, Published by Cadell & Davies, June 1st 1815.

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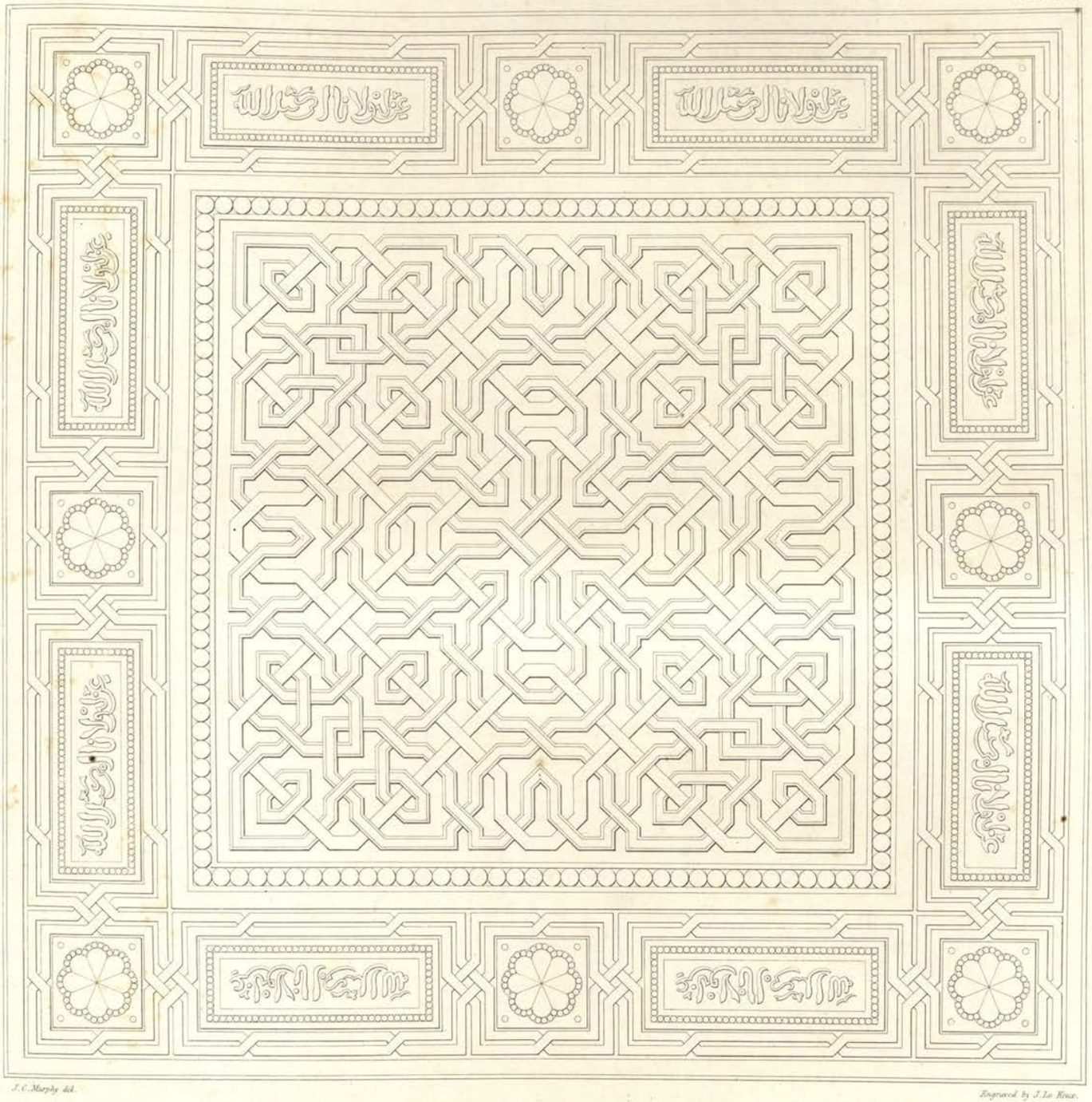
J.C. Murphy del.t

Engraved by J.L.Lane

A PANNEL ORNAMENT IN THE SIDE DOORWAY AT THE ENTRANCE OF THE TOWER OF COMARES.

London, Published by Cadell & Davies, June 1st 1818



J. C. Murphy del.

Engraved by J. Le Keux.

A CIELING IN OUTLINE, IN THE TOWER OF COMARES.

London, Published by Cadell & Davies June 1st 1815.

J.C.Murphy delt.

Engraved by H.Le Keux.

AN ARABIAN ORNAMENT IN THE TOWER OF COMARES.

London Published by Cadell & Davies, June 1st 1815.

J.G. Murphy del.t

Engraved by H. Le Keux.

ORNAMENT IN THE GOLDEN SALOON, OR HALL OF AMBASSADORS.

London, Published by Odell & Davies, June 1, 1818.

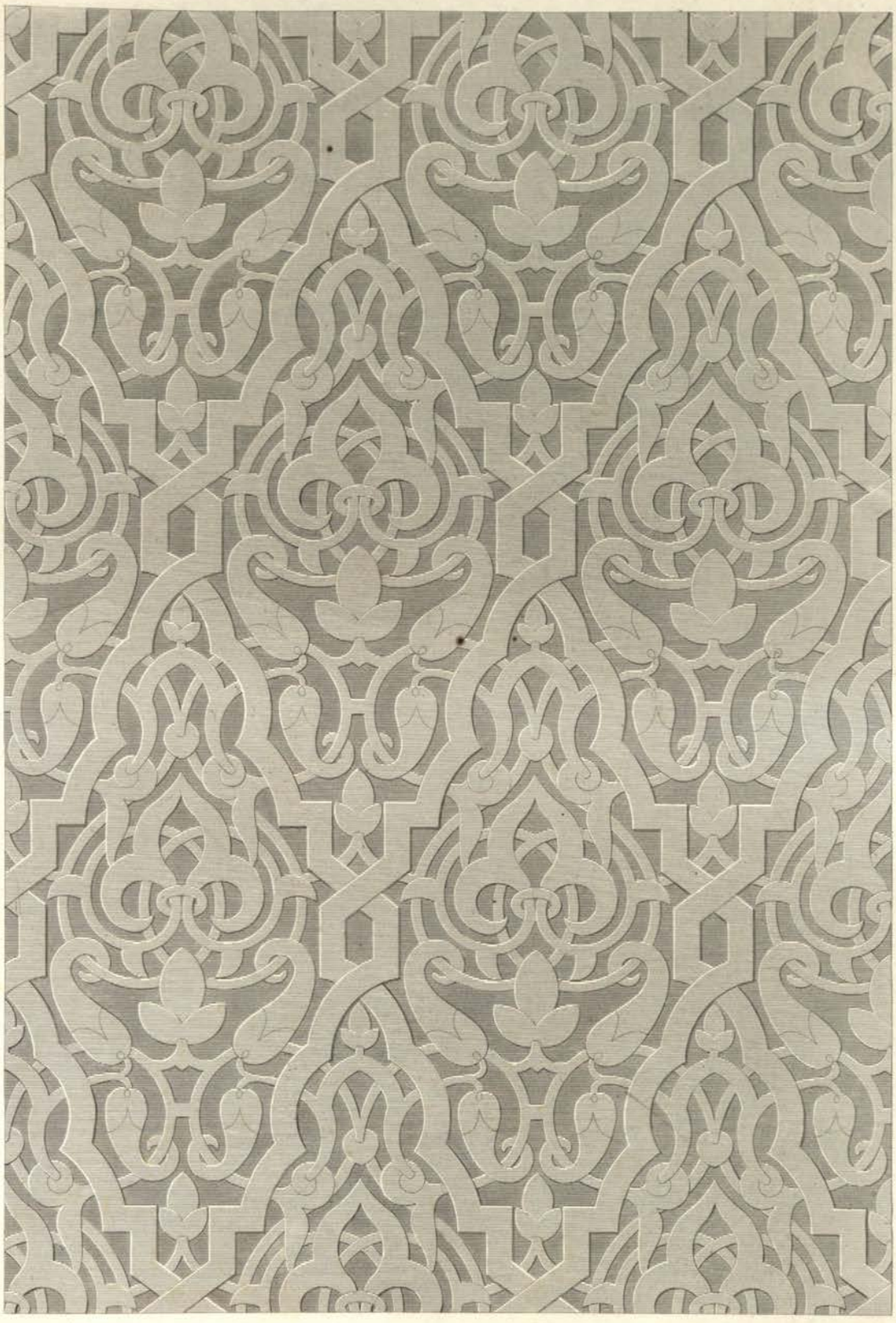
J. C. Murphy del. Engraved by I. Neagle.

ORNAMENT IN THE WALL OF A WINDOW IN THE GOLDEN SALOON.

London. Published by Cadell & Davies June 1st 1815.

ORNAMENT IN THE WALL OF A WINDOW IN THE NORTH FRONT OF THE GOLDEN SALOON.

London, Published by Cadell & Davies, June 1st 1818.



J. C. Murphy del. Engraved by E. Turrell.

ORNAMENT IN THE SIDE OF A WINDOW IN THE GOLDEN SALOON.

London, Published by Cadell & Davies June 2. 1815.

J. C. Murphy del.t

Engraved by H. Le Keux

ORNAMENT IN THE SIDE OF A WINDOW, IN THE GOLDEN SALOON.

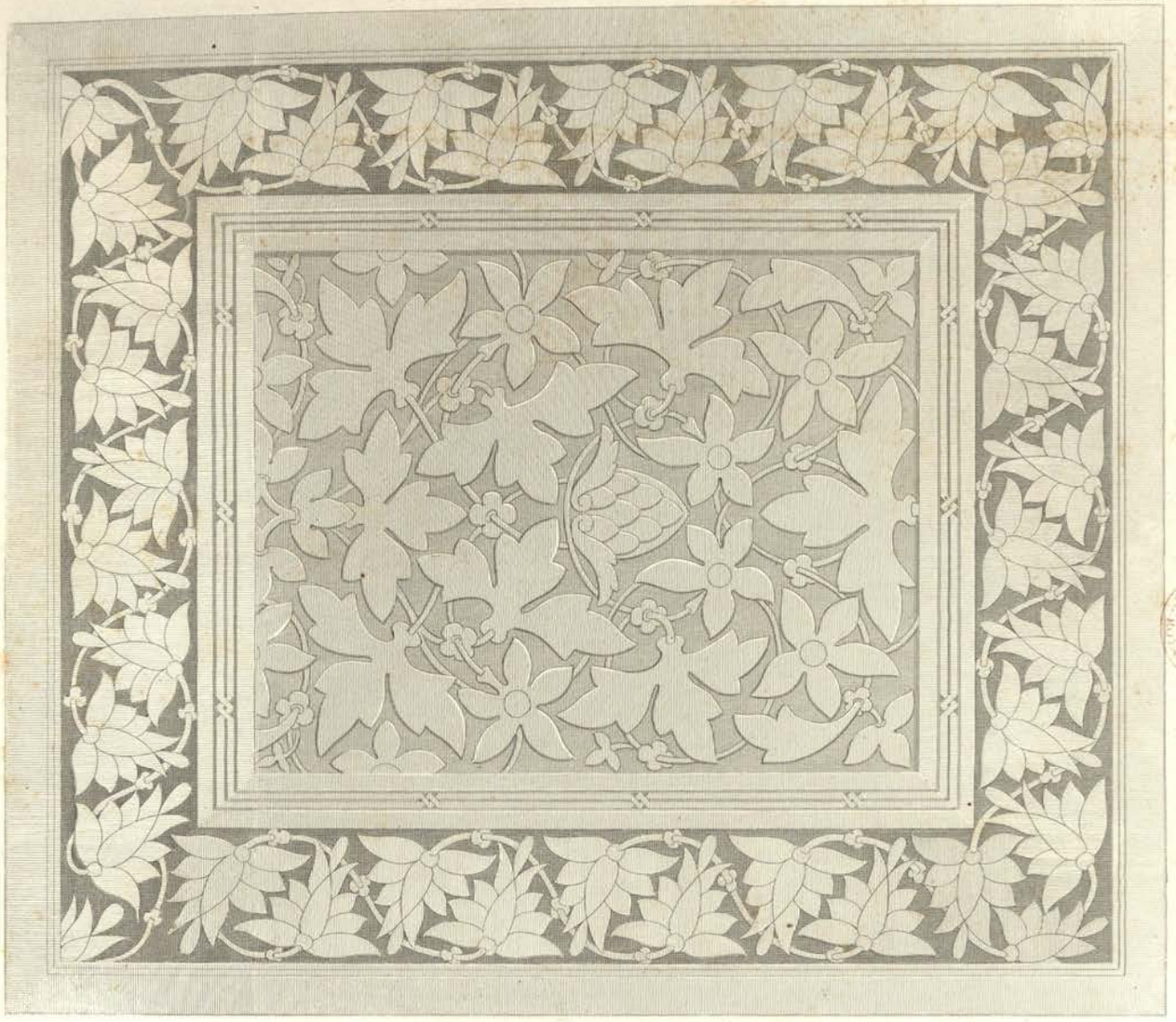
London, Published by Cadell & Davies, June 1st 1815.

J. C. Murphy del.

Engraved by J. Le Keux

ORNAMENT IN THE SIDE OF A WINDOW IN THE GOLDEN SALOON.

London, Published by Cadell & Davies June 1st 1815.

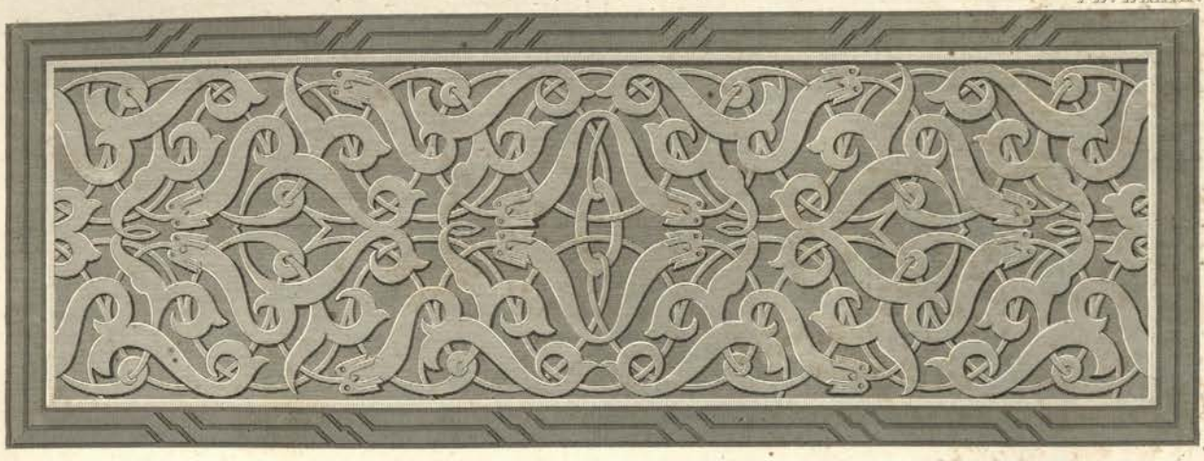


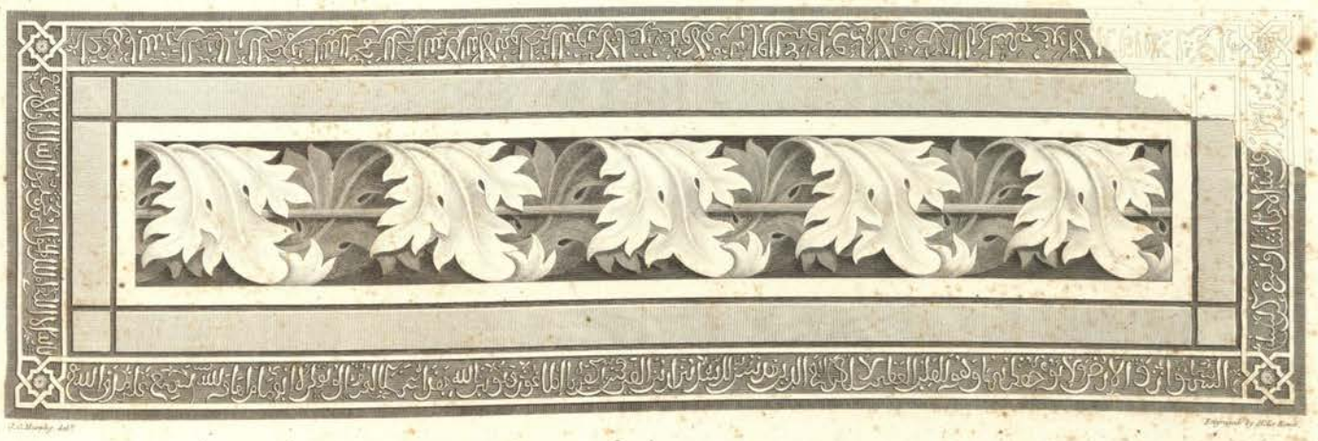
J.C.Murphy del.

Engraved by H.Le Keux.

A PANNEL ORNAMENT AND ARABESQUE, IN THE ALHAMRA.

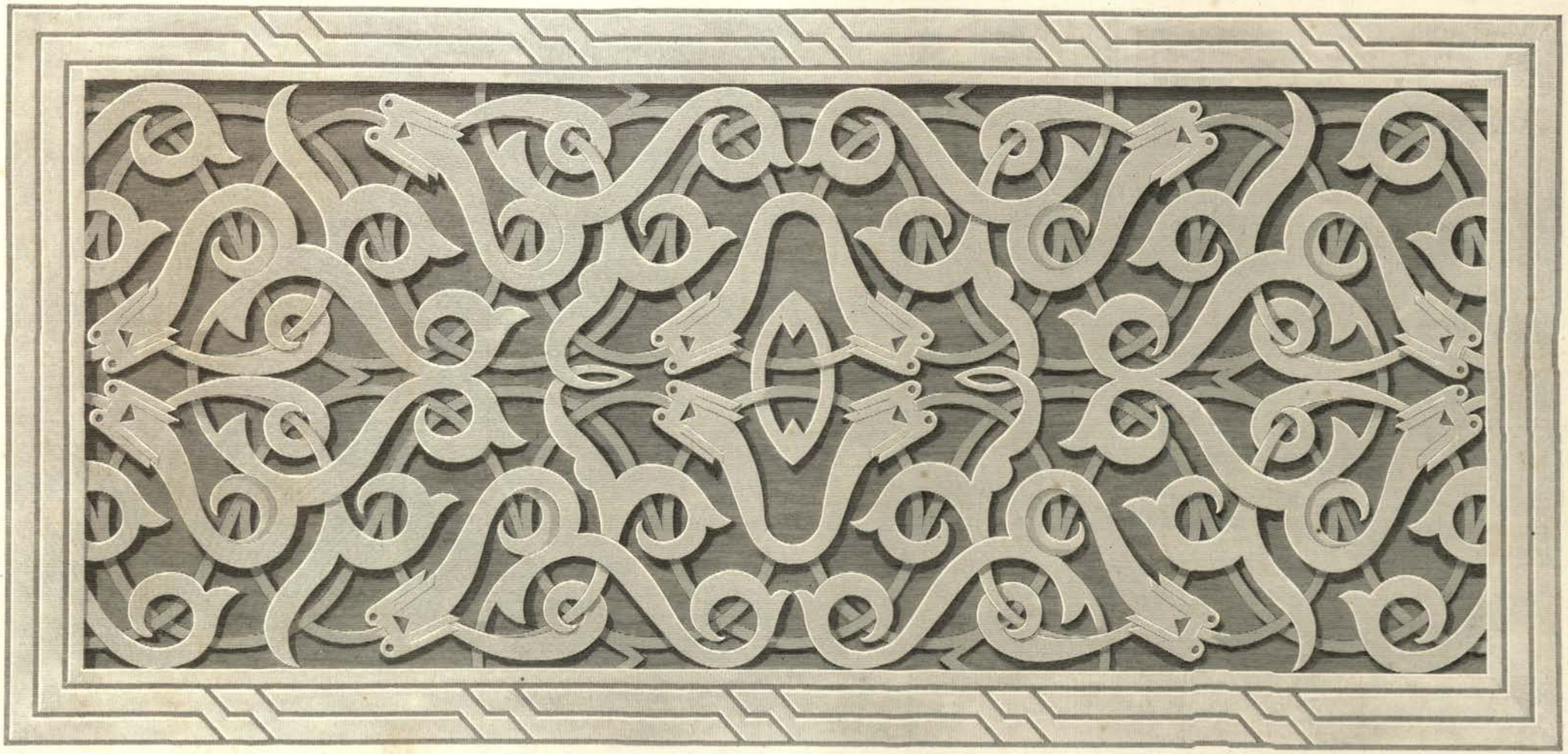
London. Published by Cadell & Davies. June 1st 1815.





A PANNEL ORNAMENT AND INSCRIPTIONS, IN THE ALHAMRA.

London, Published by Cadell & Davies, June 1st 1815.



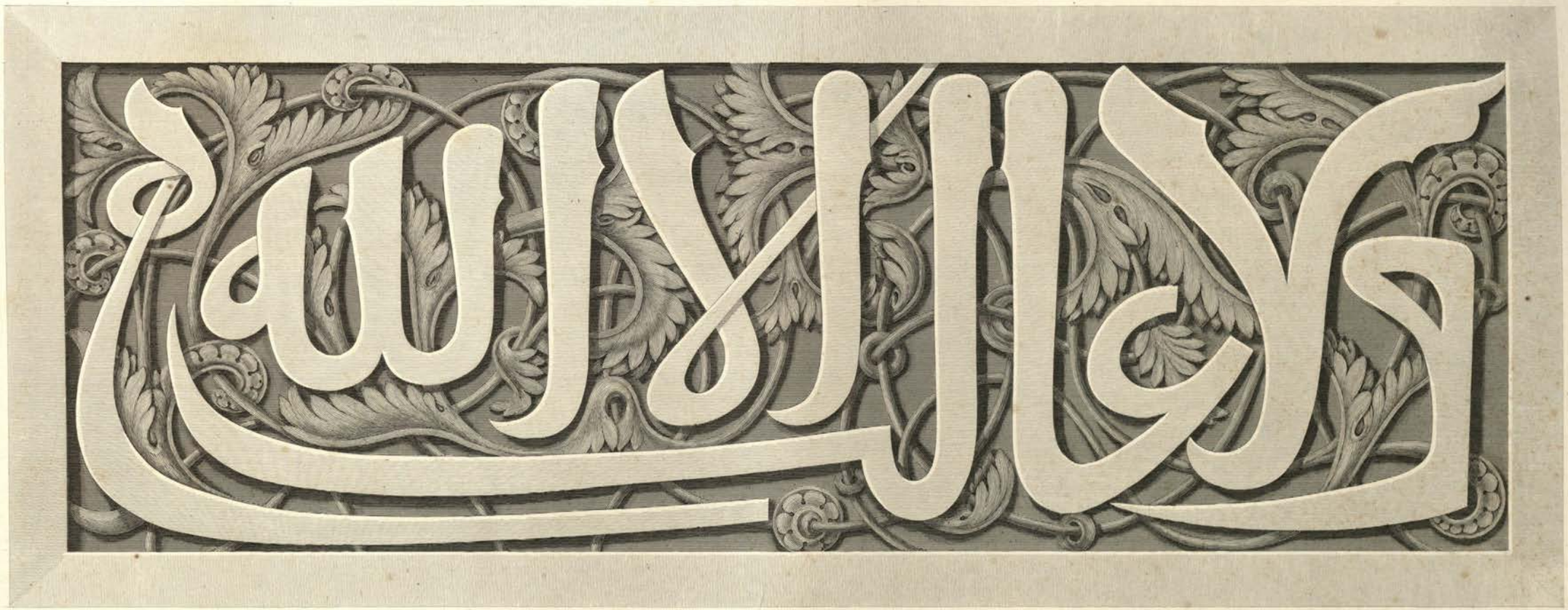
A Pannel Ornament in the Alhamra; ___ Full size.

J. C. Murphy del.t

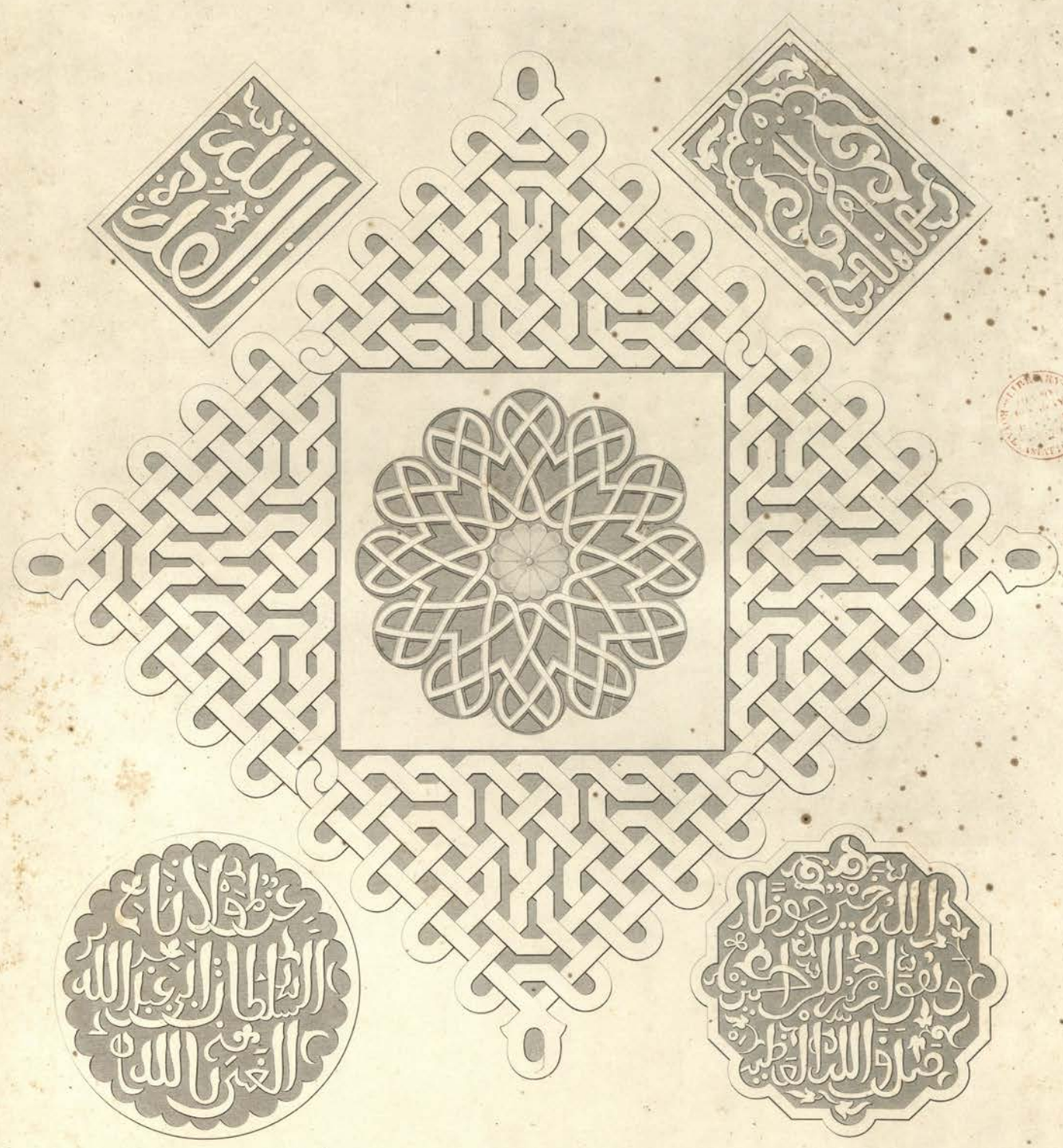
Engraved by H. Le Keux.

CUFIC INSCRIPTIONS IN THE GOLDEN SALOON.

London Published by Cadell & Davies, 1810 1st 1815.



CUFIC INSCRIPTION IN THE GOLDEN SALOON; ___ FULL SIZE.

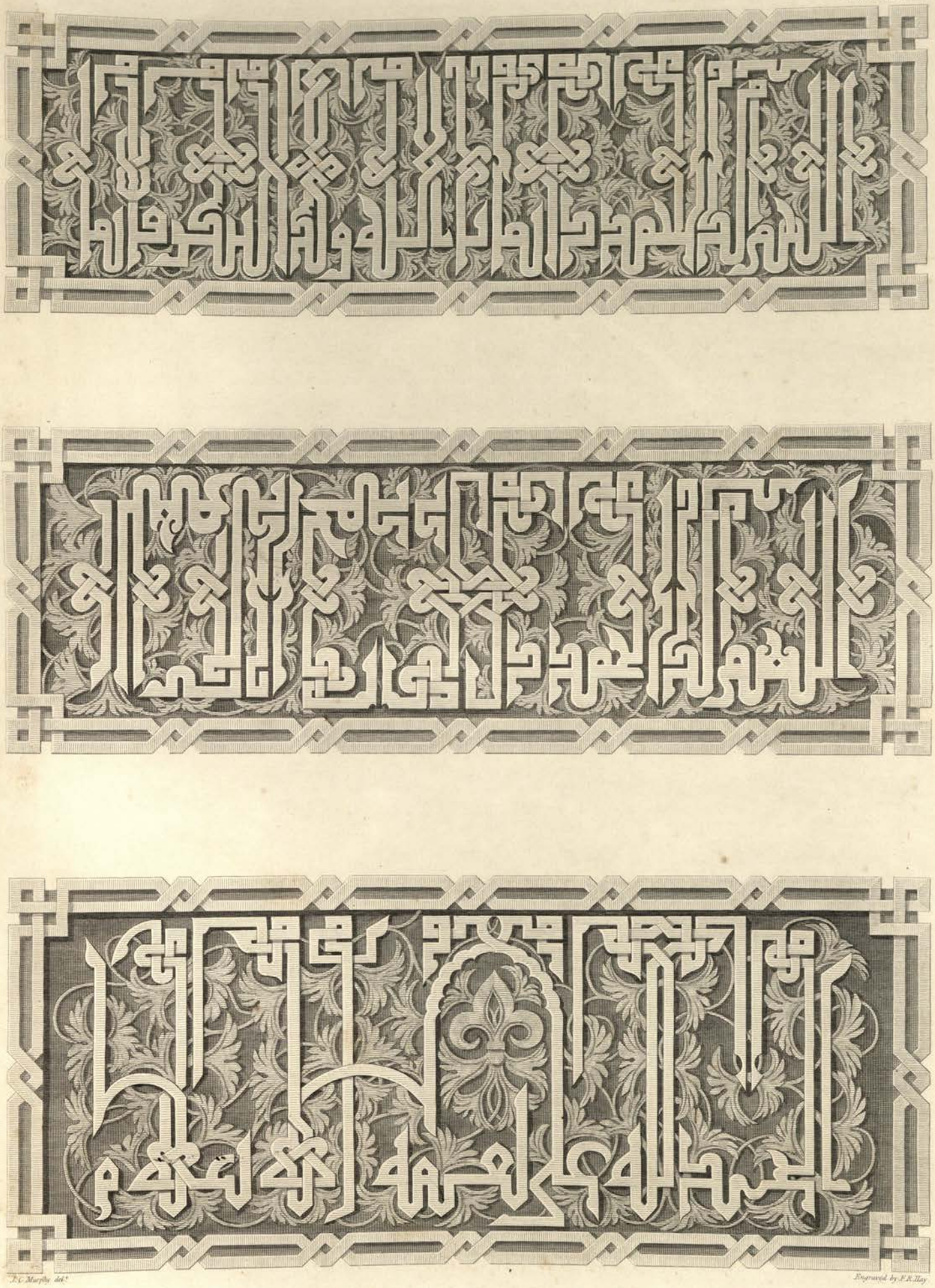


J. Murphy del.

Engraved by J.J. Skarp

CUFIC INSCRIPTIONS AND ORNAMENT IN THE GOLDEN SALOON.

London. Published by Colnaghi & Dawes. June 1st 1813.



J.C. Murphy del.

Engraved by P.R. Hay

CUFIC INSCRIPTION IN THE GOLDEN SALOON.

London Published by Cadell & Davies June 1st 1806

THE LAST SIX VERSES OF THE INSCRIPTION ON THE BASON OF THE FOUNTAIN OF LIONS.

London Published by Cadell & Davies, June 1st 1815.

CUFIC INSCRIPTIONS IN THE TOWER OF COMARES.

London. Published by Cadell & Davies June 1st 1813.

J. C. Murphy del.

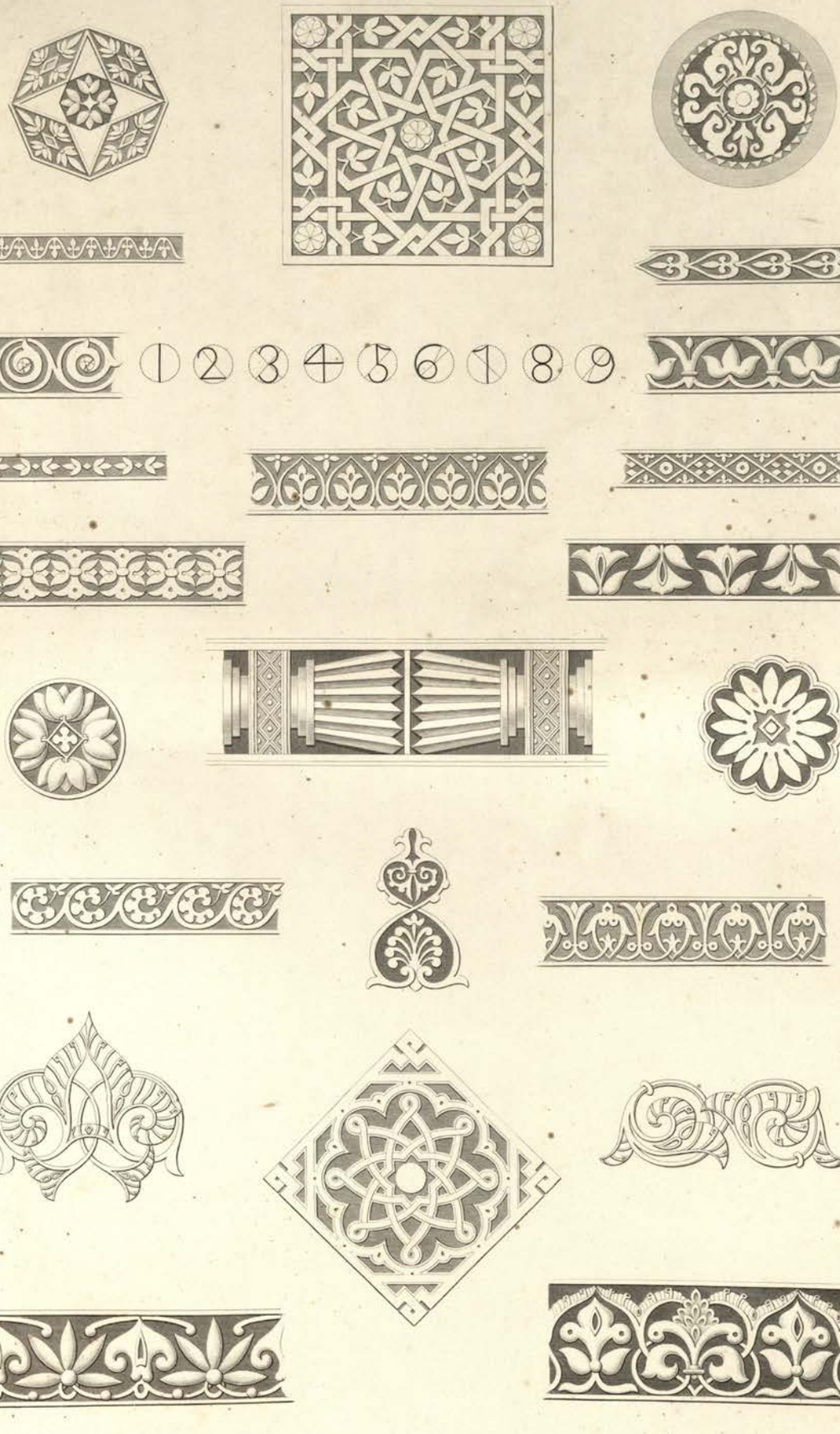
Engraved by B. Darrell.

PANNEL, ORNAMENTS AND INSCRIPTIONS, IN THE HALL IN THE TWO SISTERS.

London, Published by Cadell & Davies June 1st 1815.

PANNEL ORNAMENT (N°3) IN THE HALL OF THE TWO SISTERS; — FULL SIZE.

PANNEL ORNAMETS (N°4&5) IN THE HALL OF THE TWO SISTERS; FULL SIZE.

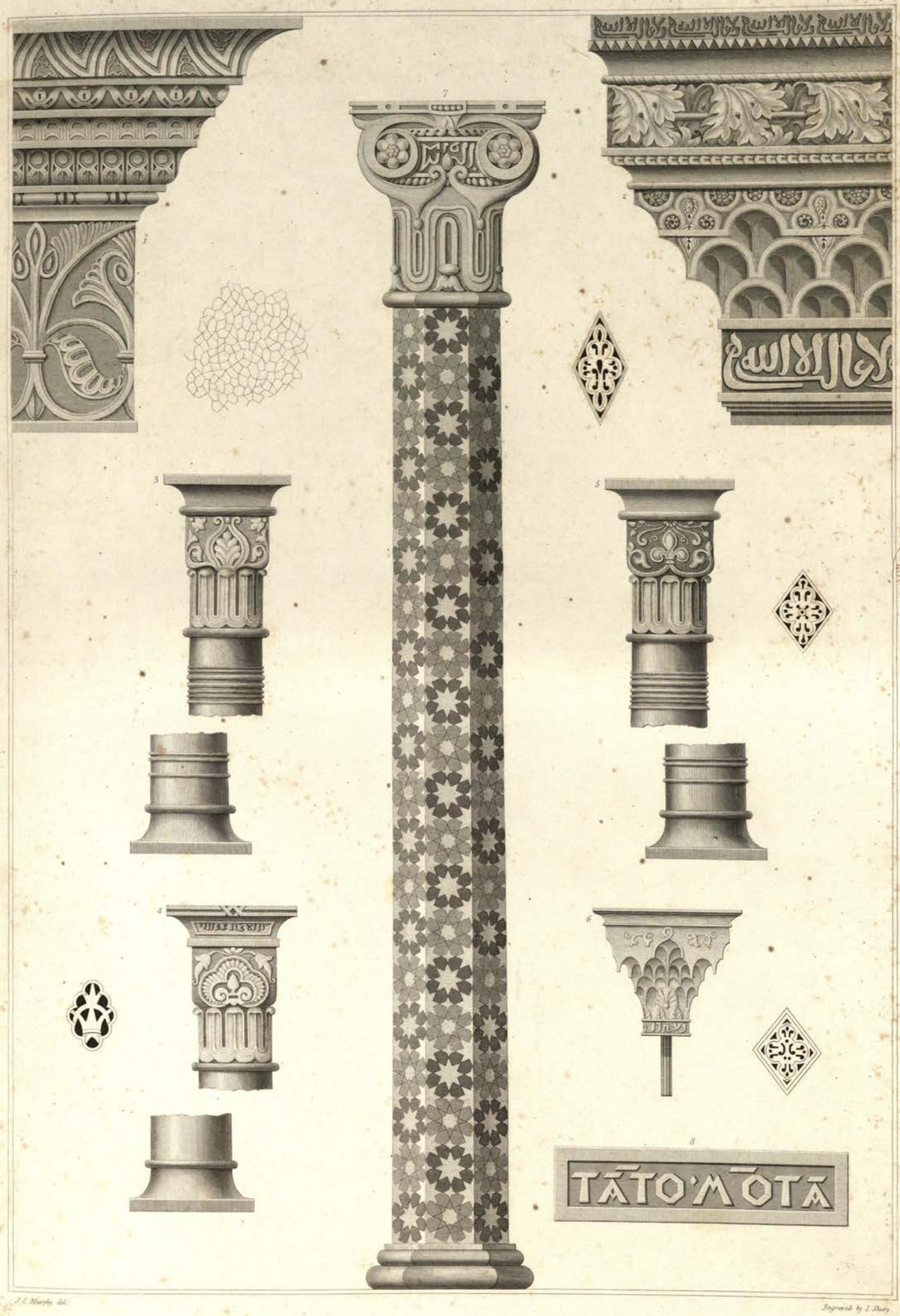


J. C. Murphy del.

Engraved by J. Shury

MISCELLANEOUS PARTS AND ORNAMENTS, IN THE ALHAMRA.

London Published by Cadell & Davies June 1st 1815.



J. C. Murphy del.

Engraved by I. Shury

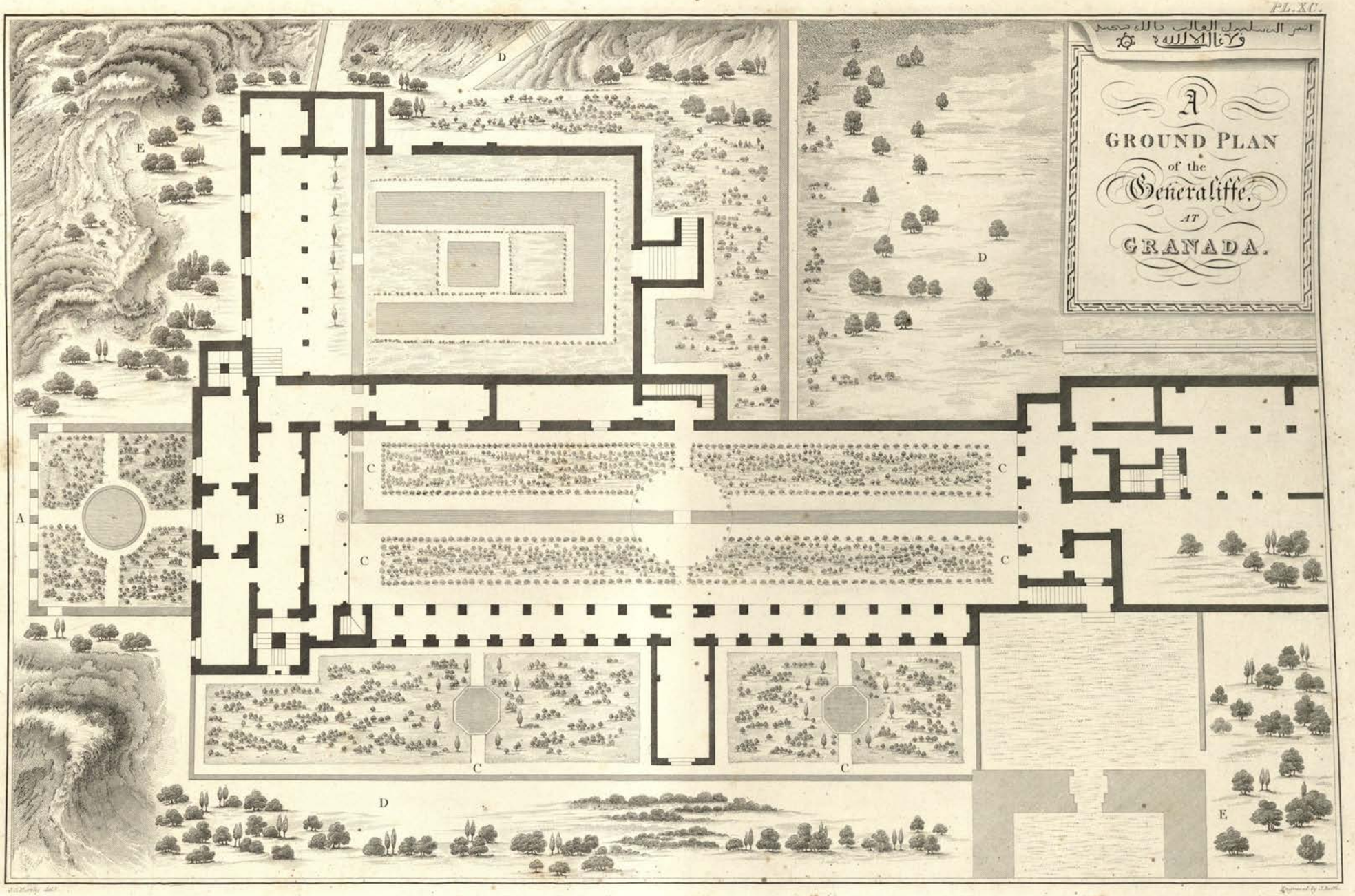
CORNICES, CAPITALS, AND COLUMNS, IN THE ALHAMRA.

London. Published by Cadell & Davies. June 1st 1815.

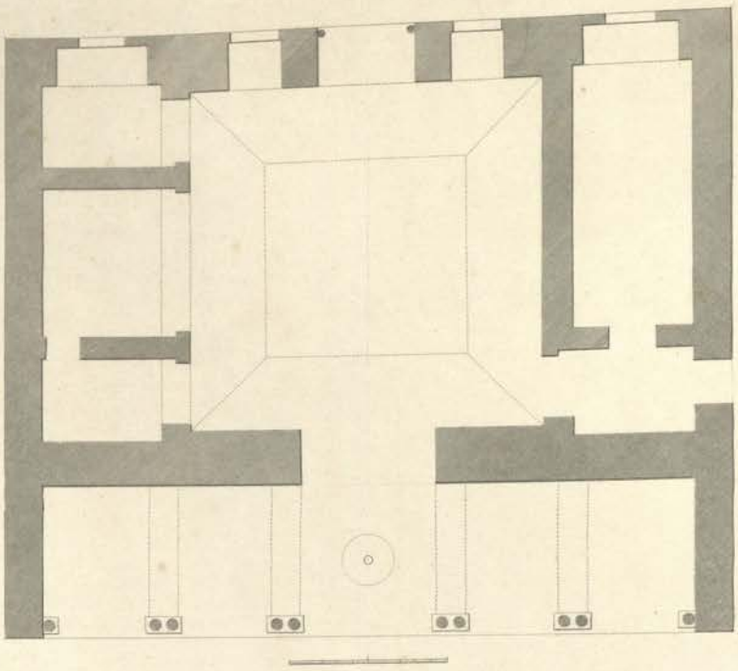
J.C. Murphy del.

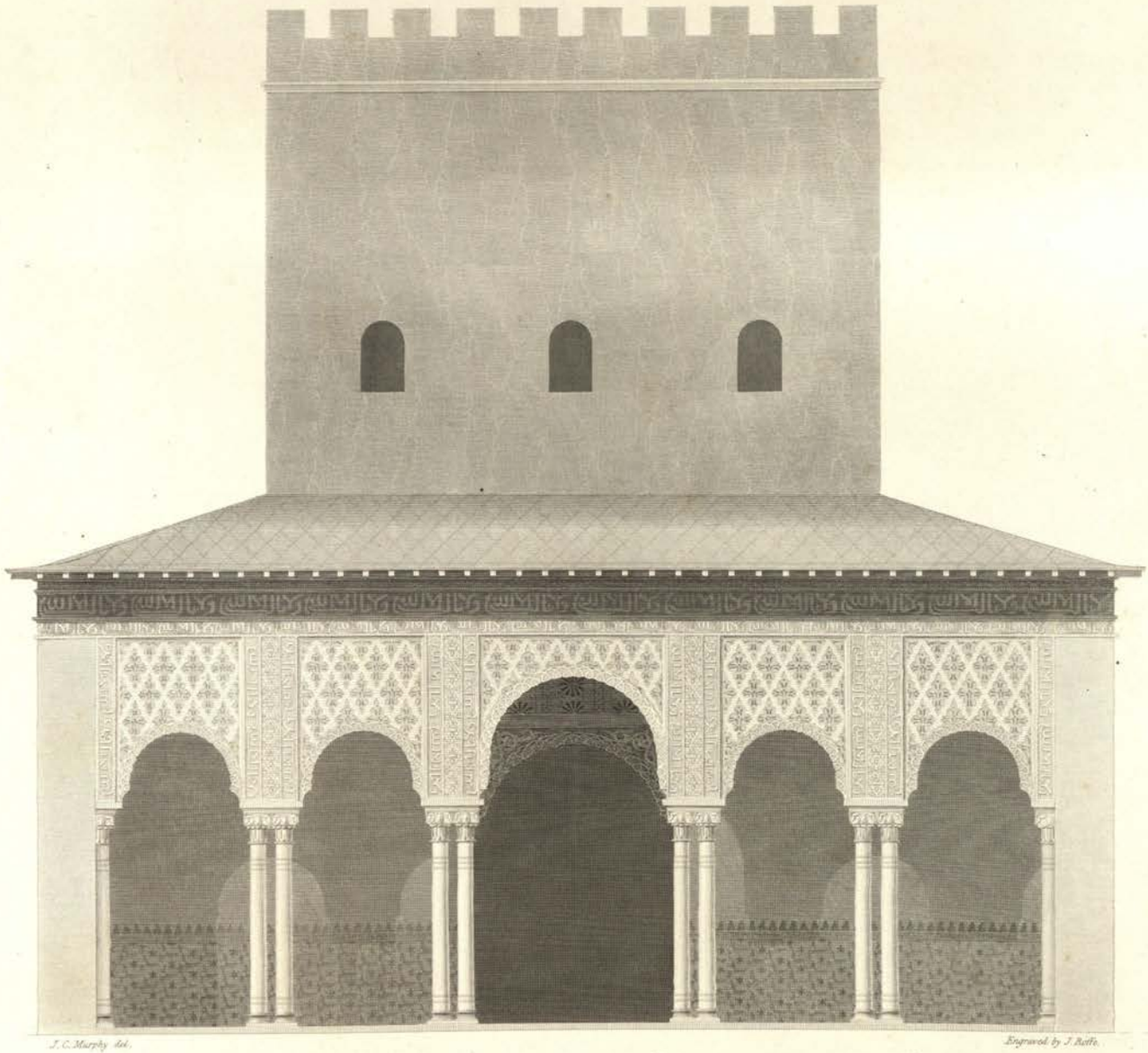
Engraved by W. Byrne.

A VIEW OF THE ROYAL VILLA OF GENERALIFFE, AT GRANADA.



London Published by Cadell & Davies June 1st 1813.



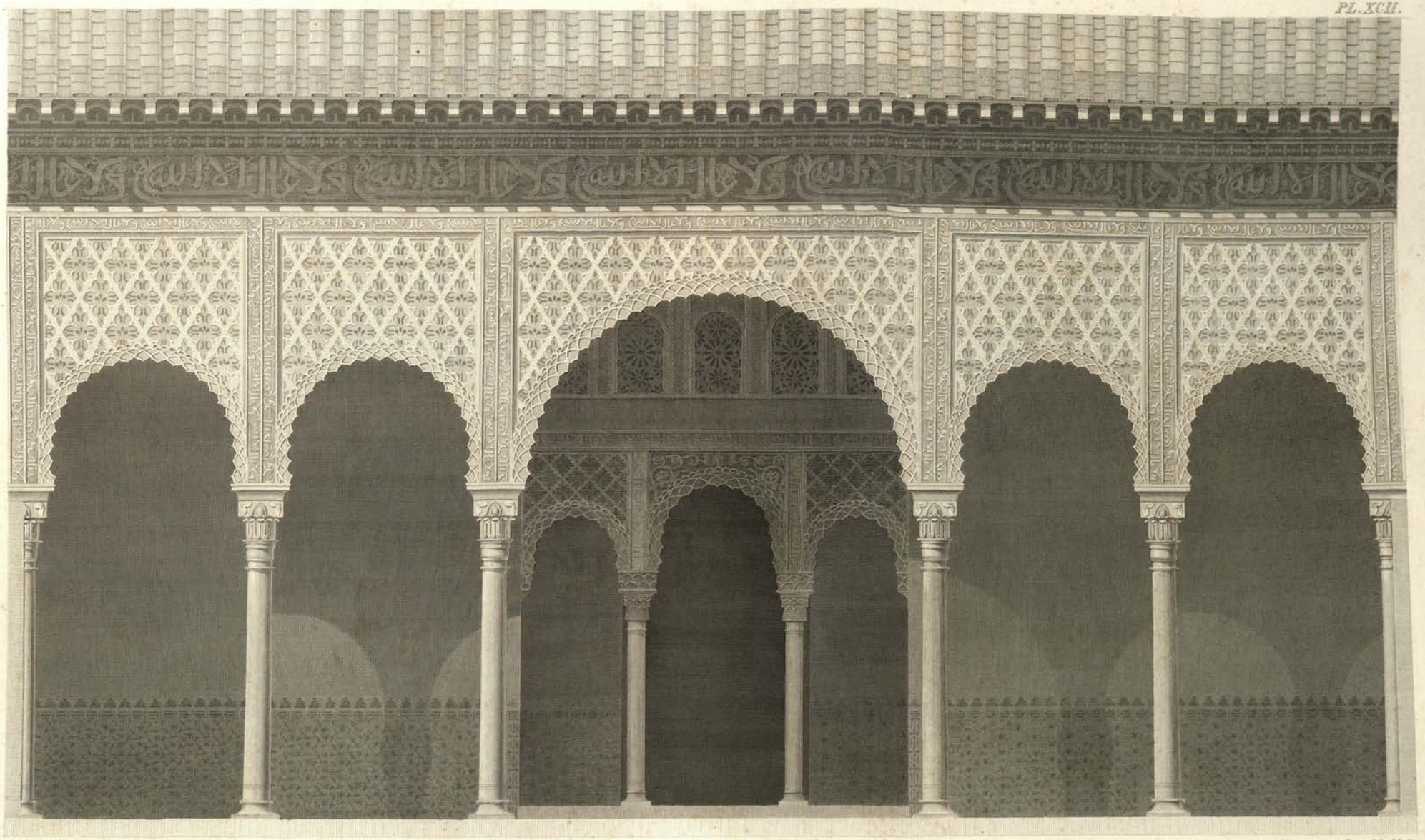


J. C. Murphy del.

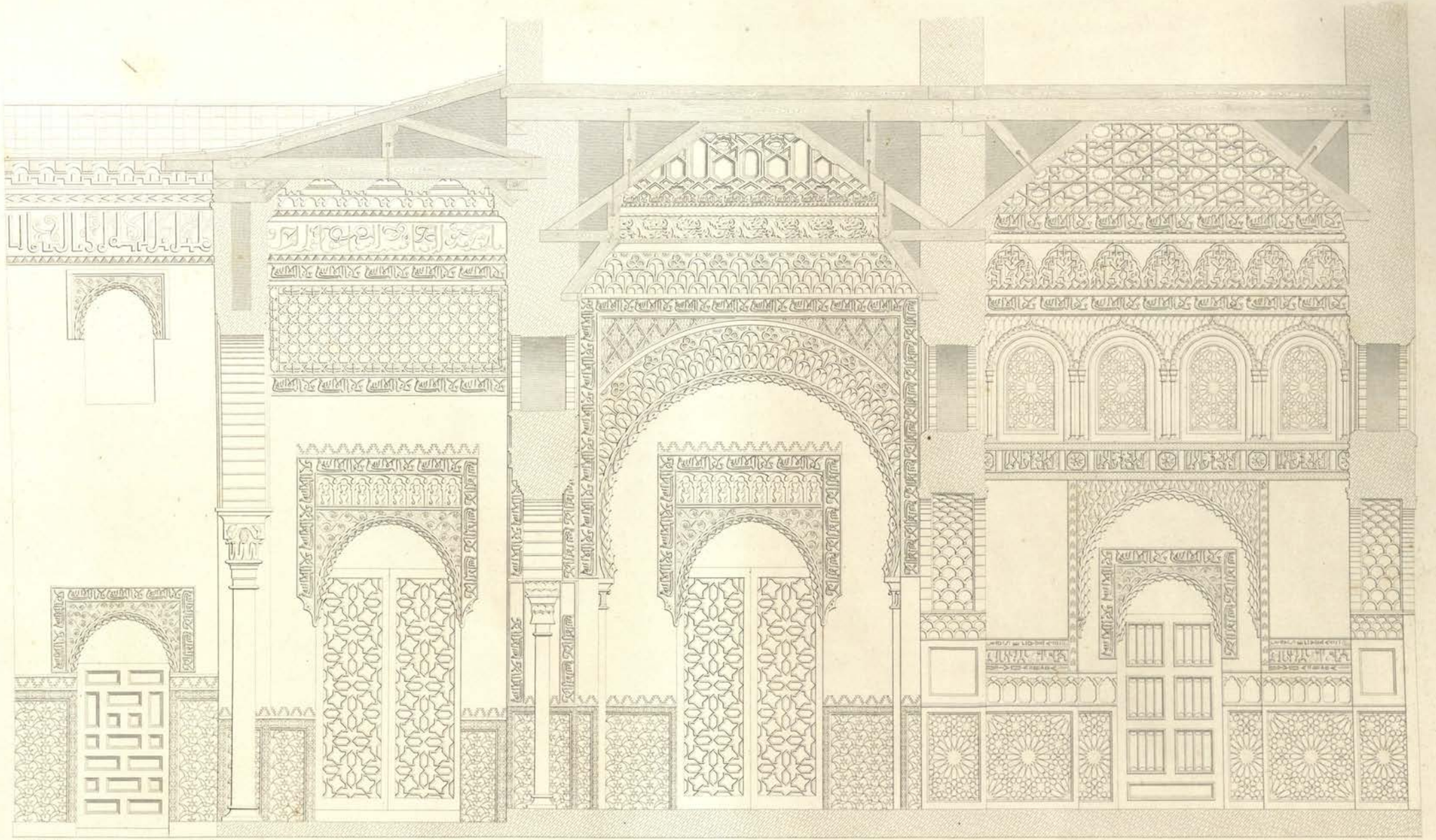
Engraved by J. Roffe.

ELEVATION AND GROUND PLAN OF THE PORTICO OF THE GENERALIFFE.

London. Published by Cadell & Davies, June 1st 1815.



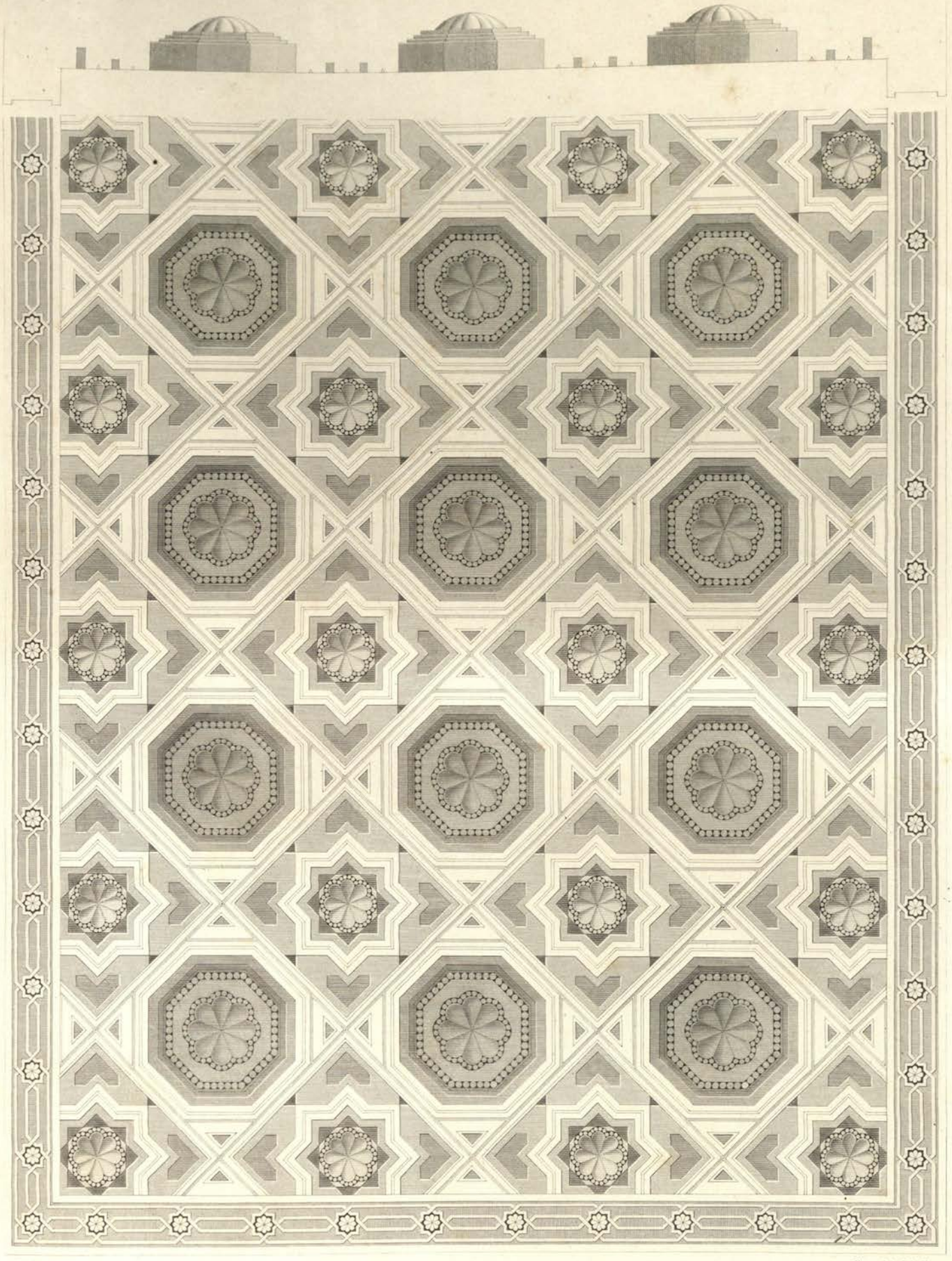
FRONT VIEW OF THE PORTICO OF THE GENERALIFFE.



J.C. Murphy del.

Engraved by J. Le Roux.

A TRANSVERSE SECTION OF THE ROYAL VILLA OF THE GENERALIFFE, AT GRANADA.

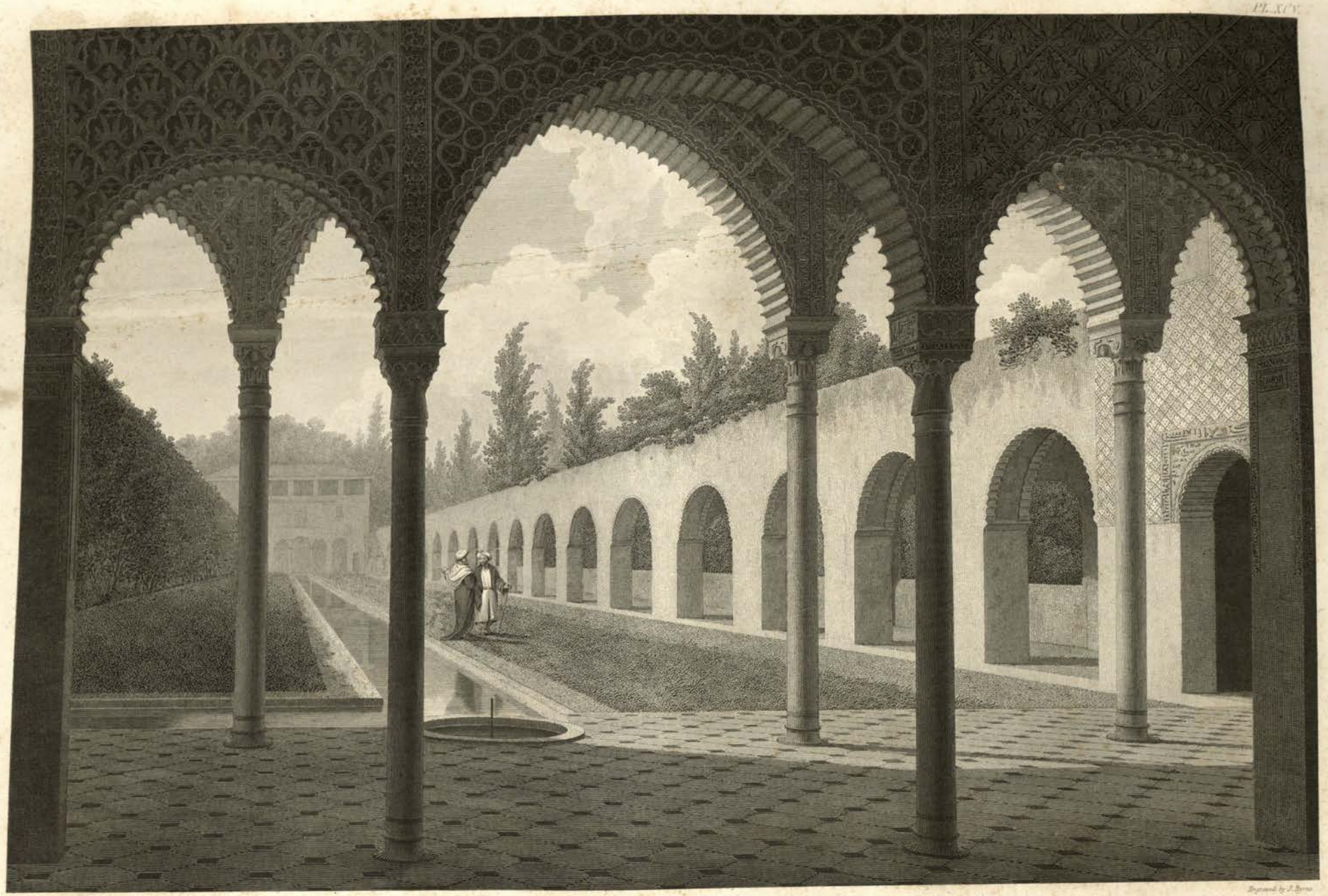


J. C. Murphy del.

Engraved by J. Le Keux.

A CIELING IN THE GENERALIFFE.

London. Published by Cadell & Davies. June 1st 1815.

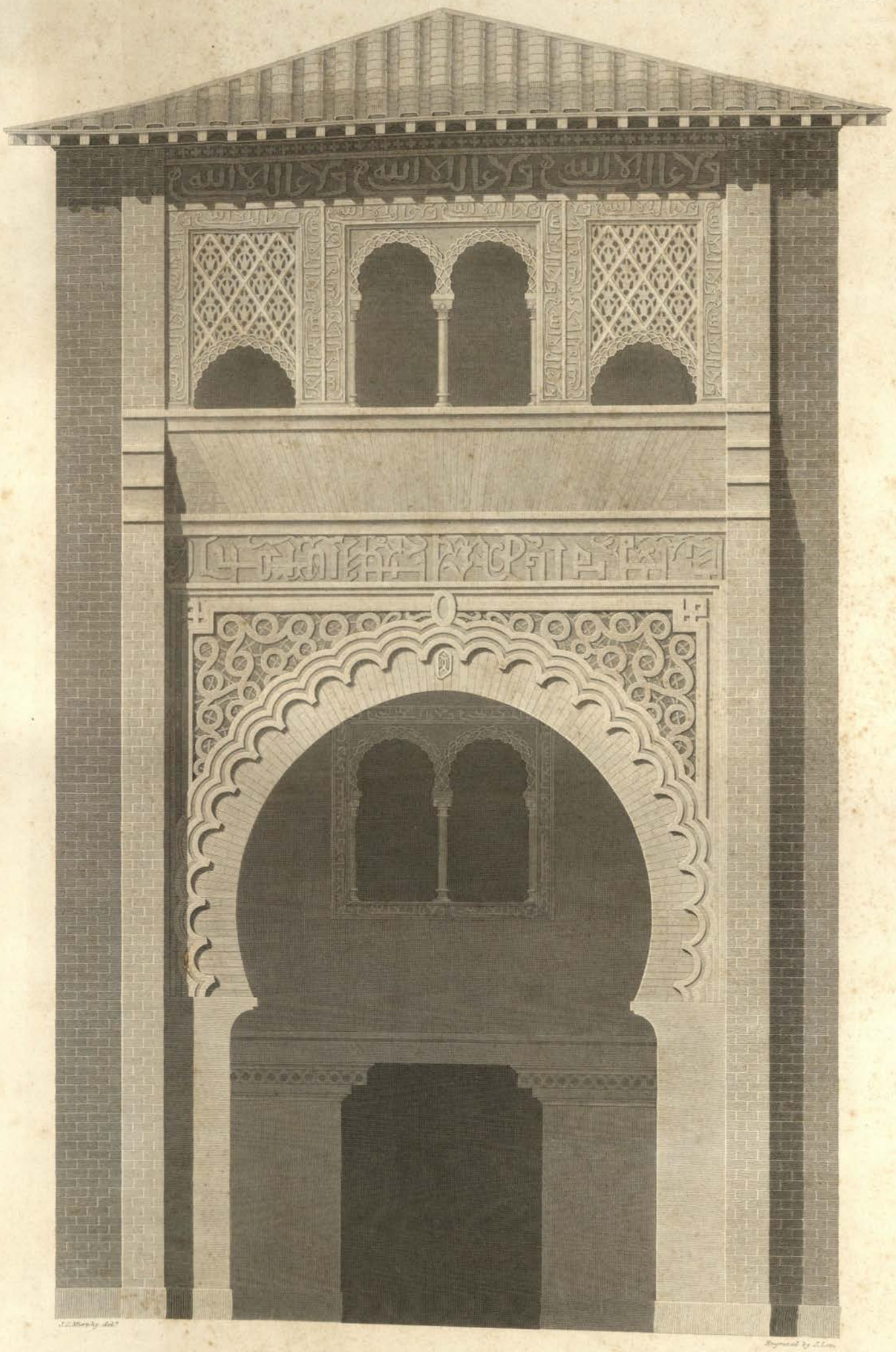


J. C. Murphy del.

Engraved by J. Byrne

PERSPECTIVE VIEW OF THE GARDEN OF THE GENERALIFFE.

London, Published by Cadell & Davies, June 1st 1813.



ELEVATION OF THE CASA DE CARBON, OR HOUSE OF CHARCOAL, AT GRANADA.

London, Published by Cadell & Davies, June 1st 1815.

PLAN OF THE CASA DE CARBON AT GRANADA.

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